

OFF-OFF BROADWAY

ONE DOLLAR

OCTOBER 9, 1978

NEW YORK

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hidden delights
of New York's
little theaters

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on the
New French
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CHANNEL 13:
TV's Richest
Beggar, by
Chris Welles

LEGAL AID:
A New Column
for Harassed
New Yorkers



The streets are alive... with Olds Omegas?

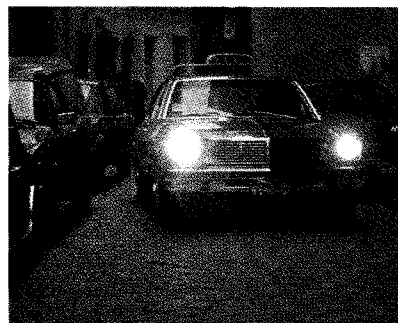
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Omega

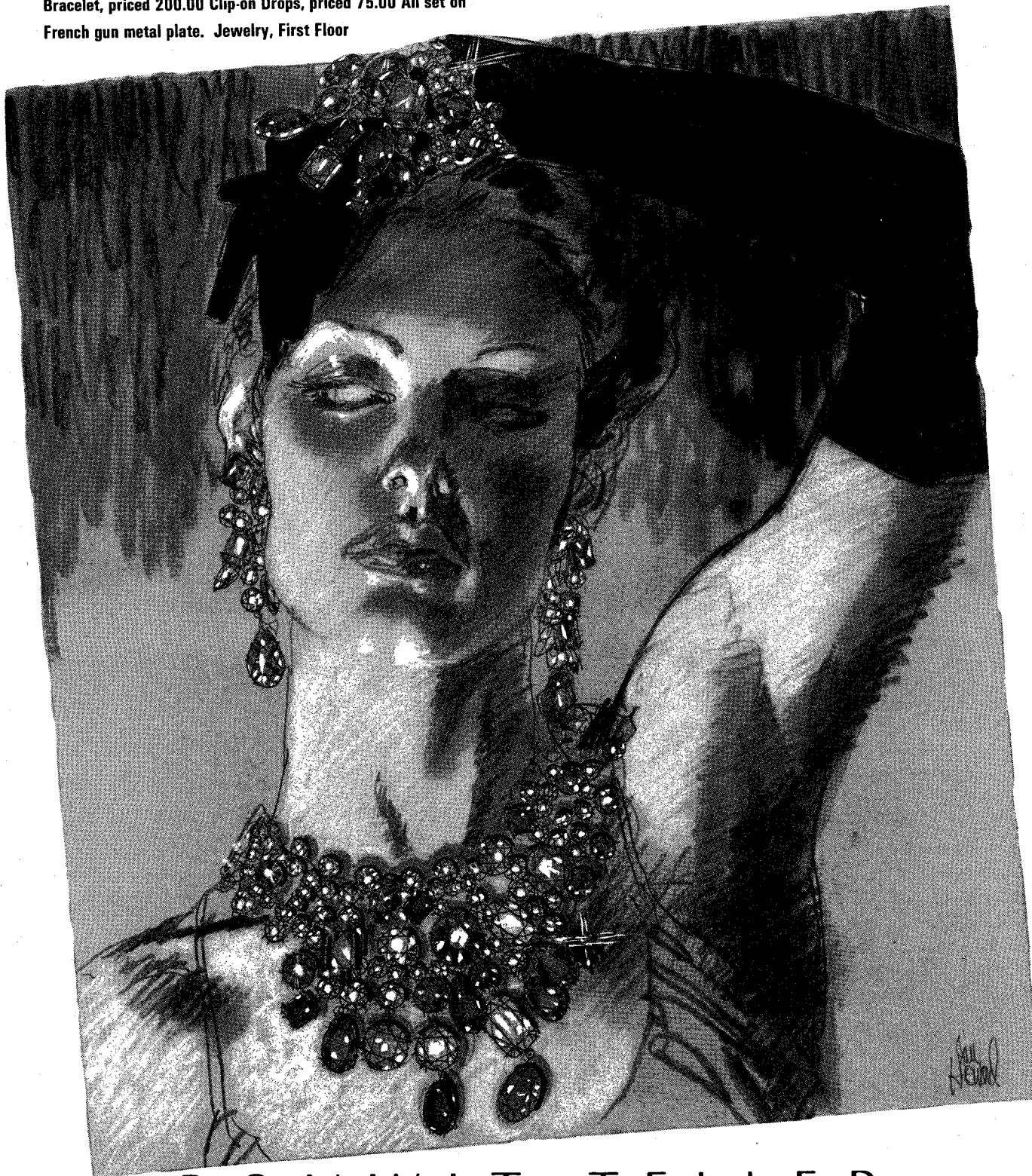
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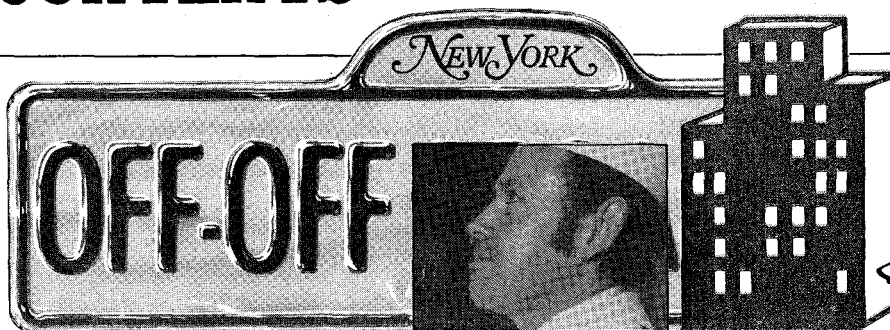
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CONTENTS



106



62

76

91

122

51

Poor Little Rich TV Station

By Chris Welles

Channel 13 is in better financial shape than ever, and credit for this must go to John Jay Iselin. But there are those who believe that Channel 13 is not as good as it ought to be. And that, they feel, is also Jay Iselin's doing.

57

Police Lineups: The View Through the Two-Way Mirror

By Robert Brody

The lineup—where a victim attempts to pick a suspect out of an assembled group—is a classic procedure for nailing wrongdoers. The system could work a whole lot better.

SPECIAL SECTION: OFF-OFF BROADWAY

62

Off-Off and Running

By Alan Rich

As most theatergoers know, and more are discovering, Off-Off Broadway offers an astounding variety of alternatives to the standard commercial fare. In this special section we survey the multitudinous joys you'll find in these small theaters around town.

69

An Off-Off Atlas

A guide, through pictures, maps, and listings, to the city's theatrical underbrush.

72

OOB: A Prejudicial Guide

By Marilyn Stasio

"Off-Off Broadway" can mean a wide variety of theatrical outlooks and aims. Marilyn Stasio, who covered the scene for *Cue* for many years, sorts out the various kinds of theaters and crams them into categories.

76

Some Like It Haute

By Gael Greene

Four ambitious French restaurants.

84

The Face of the Future:

Cosmetic Acupuncture

By Pat McManus

The latest wrinkle on the beauty scene is the use of acupuncture.

91

Getting Rich off Public Housing

By Steven Marcus

Investment in low-income government-subsidized housing has become for many an excellent tax shelter. But the suspicion grows that the poor are suffering at the expense of the rich.

DEPARTMENTS

13

New York Gazette

Read all about it: Isaac Asimov sees the holograph show! Stanley Siegel goes to a *Life* party! More!

17

Politics

By Hillel Levin and Sidney Zion

Mr. Levin reports on a Brooklyn judge, and Mr. Zion files from Israel.

108

Brief Lives: For Whom the Belfry Tolls

By Lewis Grossberger

Ladies and gentlemen, meet Batwoman.

112

Movies: "Brazil"—Nuts!

By David Denby

Yet another nasty nasty-Nazi number.

116

Wine: New Wine in New Bottles

By Alexis Bespaloff

The latest in jug wines—a sampling.

122

Music: Asia Minor

By Alan Rich

The Turk turns out a turkey, and Mr. Mehta rates a ripe tomato.

124

Theater: Lead Soles

By John Simon

The *Inspector General* fails inspection.

128

Legal Aid: Of Travel Agents, Custody Battles, and Saloons

By Andrew O. Shapiro

Mr. Shapiro, an attorney and co-author of *Super Tenant*, a very practical guide to tenants' rights for New Yorkers, initiates a consumer-law column this week.

157

Art: Gift From the Nile

By John Ashbery

The Metropolitan Museum finally has its temple, and it was worth the wait.

164

Page of Lists: The Desert Isles of New York

By Elizabeth Barlow

On island hopping in nearby waters.

MISCELLANY

9 **Intelligencer**, by Neal Travis

21 **In and Around Town**

106 **Best Bets**, by Ellen Stern

136 **Sales & Bargains**,
by Leonore Fleischer

137 **New York Classified**

146 **Art & Antiques**

148 **Town & Country Properties**

156 **London Sunday Times**
Crossword

161 **Competition**,
by Mary Ann Madden

Cover: Photo by Matthew Klein.

Pictured are Mark Stolzberg and Vivian Belmont, in the Hudson Street Studio production Silent Fantasies, at the Open Eye.

OCTOBER 9, 1978—VOL. 11 NO. 41

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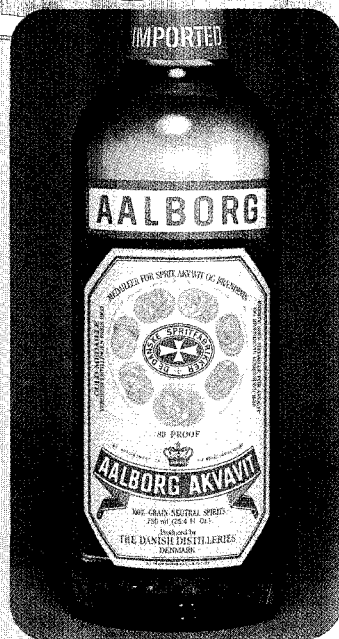
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Aalborg Akvavit, 80 Proof—Somerset Importers, Ltd. New York, N.Y.

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INTELLIGENCER

FBI Enters Bus-Shelter Case

Even as the Board of Estimate was voting to give the lucrative bus-shelter contract to Saul Steinberg's Convenience & Safety Corporation, agents of the Federal Bureau of Investigation were launching an intensive inquiry into the whole affair. One FBI agent has already interviewed Salvatore Nasella, a senior auditor in the city comptroller's office. "The agent indicated to me that he was looking into the possibility of bribery or corruption in the matter of the bus shelters," Nasella, a twenty-year veteran of the comptroller's office, told us.

Other sources suggest the FBI probe is looking for links between Steinberg and highly placed officials in the comptroller's office. Certainly



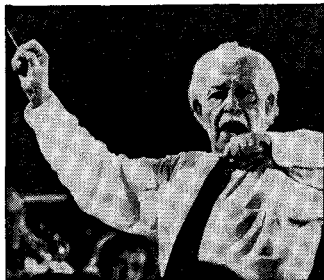
The disputed shelter: FBI probe.

Bustop Shelters, which many feel deserved to keep the contract for the scheme it pioneered here, believes the fix was applied. "It was a deal between the power

brokers who really run this city," one Bustop principal said bitterly.

Spokesmen for Comptroller Harrison Goldin at first denied any knowledge of the FBI's intervention in the case. Later, Goldin himself called to describe the FBI investigation as "purely routine." We asked Goldin if he had accepted campaign contributions from Steinberg (who, incidentally, was recently accused of stock fraud and manipulation by the Securities and Exchange Commission). "No, never," said the man expected to become state comptroller on January 1. What about rumors that his campaign headquarters were located in space owned by Steinberg? "Not to my knowledge," said Goldin.

"I've only met Mr. Steinberg twice in my life." Goldin was asked why he had rejected an audit conducted by Nasella and favorable to Bustop Shelters. "It was a professionally flawed audit," the comptroller said. After the audit was rejected, Goldin's office dispatched Steve Newman, a Goldin political appointee, to perform another one. This audit, highly unfavorable to Bustop Shelters, led to Goldin's decision to put the shelter contract up for competitive bidding. What the FBI is now seeking to learn is who, if anyone, is benefiting from the deal. "We are just at the beginning of this," an FBI source says. "We have no idea where the investigation will lead."



Fiedler: Doctor cuts schedule.

Fiedler Told to Take It Easy

Music lovers may have one of their last chances to honor Arthur Fiedler when he brings the Boston Pops into Carnegie Hall December 12. The venerable conductor (he's 84) has been ordered by his doctor to drastically reduce his engagements. "It was either cut down or be forced to stop altogether," an orchestra spokesman says. "Mr. Fiedler will be accepting very few outside engagements in the future, and he'll not do as many concerts in Boston, either." The maestro was well enough the other day to sit down with Morley Safer for an upcoming 60 Minutes.

NYC Too Tough For Brinks Men

Beating the drum for Brinks, the film of his book, Noel Behn took two of the original Great Brinks Robbers to Elaine's. "Gee," said Thomas F. "Sandy" Richardson, "the last time I was in the East Eighties was in 1939. I was on the lam, holed up in a flat. There was a guy on the roof opposite who I thought was spying on me. When I got caught and sent to the slammer I read in an old Life magazine where the man on the roof was a member of the Bund who'd been transmitting to Germany."

Richardson's companion-in-crime, Adolph "Jazz" Maffie, was scanning the restaurant while Richardson reminisced. "They sure kiss each other a lot in New York," Jazz noted. Both men said they couldn't wait to get back to Boston. "There's so much crime in the streets here," claimed Richardson. "Yeah," said Maffie. "Even little kids tried to rip us off."

Guinzburg Out At Viking Press

Big changes in the publishing world, where Tom Guinzburg, president of Viking Press, has been deposed. Guinzburg won't at this stage talk about what happened to him ("Legal matters are still being worked out," a spokesman said), but talk in the trade is that the house has not been doing at all well financially. Viking, which Guinzburg's father founded, was taken over by Penguin three years ago, and many thought it was only a matter of time before the aggressive British publisher axed Guinzburg. Losing an editor called Jackie Onassis to Doubleday didn't help things, either. Along with firing Guinzburg, Penguin hired Peter Mayer as chief executive officer of Penguin International, which includes Viking Penguin in the United States. That means that Mayer will reign over Tom Guinzburg's successor, Irving Goodman.



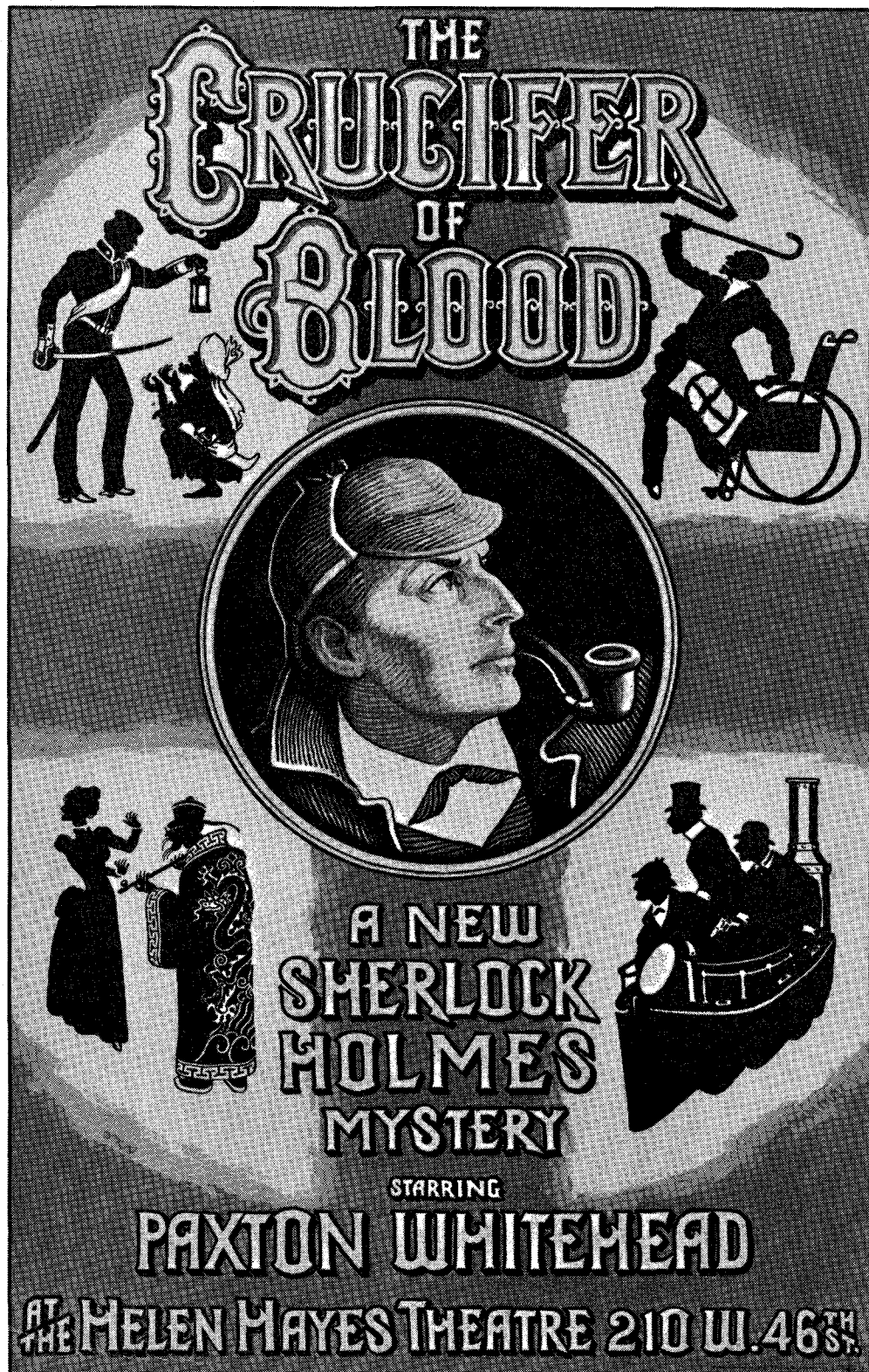
Slavs: Milos, Jiri, and Misha.

Every Picture Tells a Story

Jiri Sehnal may not be the best-known artist around, but his list of patrons reads like the William Morris client roster. Sehnal is collected by such as Mikhail Baryshnikov, Jack Nicholson, Twyla Tharp, Robert Altman, and Miloš Forman, and these luminaries have lent their paintings for his show at the Tanglewood Gallery Downtown. Baryshnikov and Forman, who share a bond with Sehnal—all are Slavs who defected to America—have been stumping hard for their friend, whose paintings bear such titles as *Serbs and Croats Cut Each Other's Livers Out*.

BY NEAL TRAVIS

LAST YEAR IT WAS DRACULA.
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Helmsley Pressed to Scrap Towers

The battle of Tudor City continues to rage. Developer Harry Helmsley, who wants to build two apartment towers on Tudor City's parks, just met with Planning Commission Chairman Bob Wagner, and the signs are that Helmsley will be offered several substitutes by the city. State Senator Roy Goodman has been quarterbacking the opposition and has also met with Helmsley in an effort to save the parks. "The plan would be a total disaster for Tudor City," says Goodman. "I don't know yet how we're

going to do it, but under no circumstances will those parks be built on."

Some of the alternatives various parties have come up with include letting Helmsley vastly increase the height of the hotel he's building next to the *Daily News*; securing for him the air rights to the Con Ed lot behind the Churchill apartment building, on East 40th Street; and giving him air rights to the bridge over East 42nd Street between First and Second avenues, where he could put up a 50-story tower on stilts.

Mayor's Chef Gets Pink Slip

Don't be in too much of a hurry to get invited to Gracie Mansion. They just fired the chef, Rozanne Gold, and will have some difficulty finding a replacement. Gold, 24, was a big hit with guests (including the Begins) for her culinary skills, delivered for \$200 a week and lodging in the basement. "I loved most of the job," she says now. "It was a great learning experience. But after the business of the interview it was inevitable that I'd be fired."

The interview she refers to didn't start out that way. Gold was walking in the Village with a friend who happened to be a *Times* reporter. The mayor and his

press secretary, Maureen Connelly, were driving by, saw them, and concluded that Gold was using her Gracie Mansion position for personal publicity. This led to harsh words and now, months later, to a parting of the ways. "Part of the problem was that I was hired as the chef but treated like a cook," she says. "The mansion is totally disorganized. There are no records of who comes to dinner, what they eat, and what it costs. I think they should now hire a housekeeper and use an outside catering firm for banquets."

Gold is going to reopen her former business, Rozanne Catering; is considering opening a restaurant; and has been approached to do various TV cooking spots. "I loved Mr. Koch and I'm sad that he'll not be eating as well in future," she says. "I just spent my vacation studying in Italy and I've been feeding him great things like homemade pasta and roasted squab. Now he'll be back to rubber chicken."



Rozanne: Out at Gracie Mansion.

Bombers Still High on Billy

The winning streak the Yankees went on after Billy Martin was fired has many fans guessing that he won't be back, as scheduled, in 1980. Not so, insists owner George Steinbrenner. "Billy will be back as manager as I promised," he says. "Only his health could prevent that."

One man who believes Steinbrenner is Bob Giraldi, who made the now famous "Billy, you're fired!" commercial with Steinbrenner and Martin. Giraldi, acknowledged as the top man in his highly competitive field, says: "Those two weren't acting when they

made the commercial. I could see the real affection Steinbrenner has for Martin. Of all the hundreds of sports stars I've directed, these were two of the most genuine people. I was stunned when Billy was fired two weeks later and not at all surprised when he was reinstated."

Abrams, Goldin Way in Front

Bob Abrams is going to walk away with the attorney general's post, and Harrison Goldin should score a comfortable win in the race for state comptroller, according to the Seasonwein Poll. "The results show that Governor Carey will get a big boost if he can identify himself with Abrams and Goldin," says Roger Seasonwein. "On the other hand, Perry Duryea must strive to get electors to vote from the top of the ticket down if he's to have any chance of success." Poll findings were:

	Statewide	NYC Metro	Upstate
<i>Attorney General</i>			
Robert Abrams	59	66	49
Michael Roth	24	20	30
Don't know	17	14	21
<i>Comptroller</i>			
Harrison Goldin	52	65	49
Edward Regan	35	27	46
Don't know	13	8	19

Redgraves Keep It in Family



Lynn: TV husband's a surprise.

Lynn Redgrave is going to be busy in Colorado for the next two months shooting the TV mini-series of James Michener's *Centennial*. Lynn ages from 21 to 90 and goes through two husbands in the course of the show. The first spouse is played by William Atherton, but only when she got to Colorado did Lynn learn who was playing the second. He is Timothy Dalton (Heathcliff in the most recent film version of *Wuthering Heights*), who, in real life, is the longtime live-in man in the life of Lynn's radical sister, Vanessa.

Breslin, Garth Trade Barbs

Media expert David Garth and columnist Jimmy Breslin had a great little set-to on radio the other night. Garth was persuaded to phone in to chat with WMCA's Barry Gray about his campaign for Hugh Carey. He had barely said hello when Breslin, one of Gray's studio guests, launched his salvo. "Your commercials were terrible!" bellowed Jimmy, speaking of the \$1.2-million TV blitz that won the primary for the governor. Garth kept his cool. "You're a good judge of commercials. They probably were [terrible]," he told Breslin. "I thought your commercials were excellent," he added, referring to Breslin's spiel for some brand of beer.

"That's very nice and very slick," snapped Breslin. "How much did you get out of this election?" "About as much as you did for making the TV commercial," replied Garth. "Now, now—don't get cute," ordered Breslin. And so it went.

Actually, Garth Associates expects to make about \$250,000 from the Carey campaign. They plan to spend another \$1.7 million on TV before the election—even though, as of today, the campaign treasury is bare. Breslin and co-author Dick Schaap will split about a million dollars from their book, which is about Son of Sam.

Catch up with the out-front bunch.

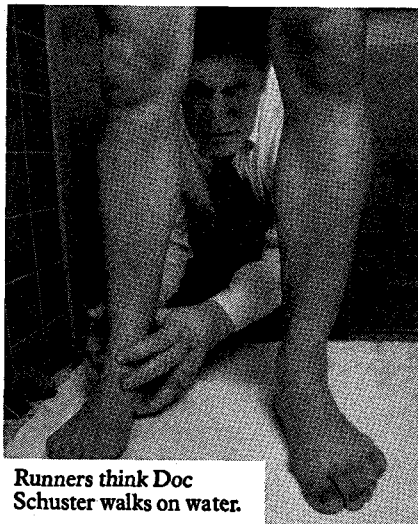


Here comes the sun for *Sgt. Pepper's* standout, Sandy Farina.



Carly Simon: stage fright's behind her.

Designer Sant'Angelo boogies with Alana Hamilton.



Runners think Doc Schuster walks on water.



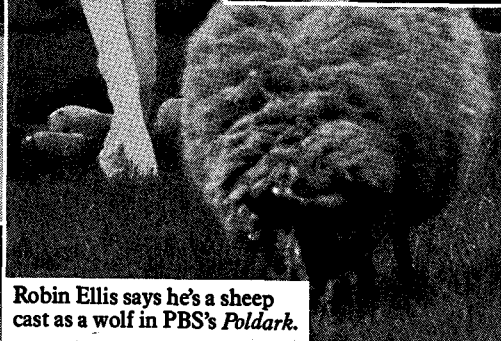
Everything is up for beautiful Lesley-Anne Down.



Henry Miller: 86 and feisty.



Soccer's Giorgio Chinaglia and family. Is he Italy's finest export?



Robin Ellis says he's a sheep cast as a wolf in PBS's *Poldark*.



It's Irish luck for actress Flanagan, psychiatrist O'Connor.

They're out there in front...setting the pace, picking up on the newest ideas and fashions, putting the new products over.

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NEW YORK

Gazette

In which certain events are described. Some are merry, some are quite serious, some it is not possible to decide about.

Last week was not easy to get a fix on. No clear patterns, no comforting predictability. Well, a little predictability: Perry Duryea was endorsed by and photographed with the former president Gerald Ford. Governor Carey, whose job Duryea is after, was photographed with Miz Lillian. The newspaper strike went on. But for the rest of the week's happenings—a muddle: Women reporters allowed in the Yankees' dressing room. Allan Bakke finally *getting* to medical school. Unseasonably enough, hype took to the high water, with *Life* being launched from pierside. The drinking-water scare abated, or at least was no longer splashed in headlines. Our own correspondents, as you can see, recorded much of the action.

Gerald Ford 1, Press 0

By Robert Brown

First time out as a reporter. Asked to cover luncheon at St. Regis with Gerald Ford and Ben Bradlee given by NYU Graduate School of Business Administration. Purpose obscure. Agreed, thinking would have good lunch in fine surroundings with the powerful and great. Very naïve: Press relegated to small room (Louis XVI No. 3) adjoining main dining room. Incredulous and hungry, asked if we supposed to sit there and watch big shots eat. Yes. Secret Service guy pointed out another small room (the Library) where sandwiches and coffee laid on for Press. No dessert of any kind. Killed an hour eating and talking with colleagues, particularly one Claire Wilson of the Staten Island *Advance*. She said once taken for Squeaky Fromme by Secret Service. Saw resemblance. Very old woman asked me if *New*

York would be interested in her plan for "ensuring Universal Peace forever." No, but I was. She wouldn't tell me. At least 25 Secret Service guys there. Why? Who would want to kill Ford, Bradlee? Read press kit and the whole thing called "An Extraordinary Meeting." Peered through wall of TV men and equipment and actually saw Ford. Looked very fit. Saw Lyndon Johnson once, and once, coming down Park Avenue at three in the morning, the headlights of my taxi lit, for a fleeting moment, Bobby Kennedy crossing the street with a very beautiful girl at least six feet tall. Always wondered who she was. Obviously either show girl or model. Reverie ended when speeches began.

□ John deButts, chairman of the board of AT&T, said need "for honest and open communication" between "media" and "business."

□ "Moderator" introduced

Ford, said Ford lost to Carter although clearly better qualified "by experience and education."

□ Ford said Press has duty to "ferret out" facts, not trying to destroy American System. Said Business should work harder to do a better public-relations job. Said not all businessmen crooks just because a few are. Same for politicians and labor leaders.

Hard to disagree with any of this.

□ Not clear what Bradlee's point was. Seemed to be doing wit and relaxed charm. Said his father was "lifelong businessman" and "wonderful friend," and he himself had no prejudice against businessmen.

Did not stay for question period as we of the Press were not allowed to ask any.

'New York' Goes to a Party



"Life" line: Our man Stan talks to Life's Charles Whittingham.

By Stanley Siegel

Reporter's note: I really don't have the time to write for this rinky-dink magazine, but when the editor called and said, "How would you like to cover the new Life magazine's inaugural party on the Hudson?" I said, "What the hell."

This was the scene: Charles Whittingham, publisher of *Life* magazine, was explaining that the old *Life* died because it had a circulation of almost 8-million, and since 96 percent of the issues were sold by subscription, it meant that the reader paid only 14 cents a copy. "It was an open artery, and this time *Life* is going to make the reader pay \$1.50 for the monthly magazine."

One of the corporate editors at the party at Berths 3 and 4 at 55th Street the other night apparently forgot that math lesson and produced the quote of the evening. When he entered the passenger terminal and saw 3,000 people eating up

the canapés, drinking cocktails, and disco-dancing while preparing to board a flotilla of yachts like the old *Honey Fitz* for champagne cruises to the Statue of Liberty, he announced in a parade-ground voice, "*Life* is back—and it looks like a magazine that's going to have a circulation of 8 million."

The party, however, was a hit. And you're hearing this from a guy who generally complains about everything. I tasted all of the hors d'oeuvre—bacon with chicken livers, breaded fillets of chicken, bite-size pepperoni and cheese pizza slices, the stuffed mushrooms, and my favorite teriyaki beef, not to mention the deviled eggs and two orders of fresh oysters—as I sailed down the moonlit Hudson. I pronounced them all excellent.

Reporter's postscript: If Collier's magazine decides to publish again and has a party like Life's, I'd like to go.

New York's Best-Sellers

Fiction

1. Chesapeake, by James A. Michener (Random House, \$12.95)
2. Fools Die, by Mario Puzo (Putnam, \$12.50)
3. The Far Pavilions, by M. Kaye (St. Martin's, \$12.95)
4. The Last Magic, by N. Richard Nash (Atheneum, \$10.95)
5. Blood Secrets, by Craig Jones (Harper & Row, \$8.95)

Nonfiction

1. A Distant Mirror, by

Barbara W. Tuchman (Knopf, \$15.95)

2. In Search of History, by Theodore H. White (Harper & Row, \$12.95)
3. American Caesar: Douglas MacArthur 1880-1964, by William Manchester (Little, Brown, \$15)
4. The Bright Lights, by Marian Seldes (Houghton Mifflin, \$9.95)
5. The Complete Book of Running, by James F. Fixx (Random House, \$10)

Midtown Parking Made Easy

By Robert Klein

"You're crazy," the doorman said, no servant he. "A car in New York is a liability plain and simple." He is a cheerful man, smartly dressed in uniform, who is given to playing the viola when he is not manning the door.

"But a car is convenient," I said. "You merely get in the thing, blast some Johann Sebastian Bach on the stereo, and in minutes, in complete privacy, you're there."

His cheery countenance turned to mild confusion, as if something were wrong with my thinking. "But it's a headache to have a car in the city," he insisted, as he broke into a charming Vivaldi on the viola while several young men with burglary tools smiled right on by him into the elevator.

"But the convenience is hard to beat," I continued. "In the summer it's air-conditioned, and in the winter it's cozy, and on beautiful fall days like today I love to drive around with the sunroof open, looking up at skyscrapers like a tourist from Tucson. During traffic jams I read or listen to music."

He looked surprised. "You read while you drive?"

"Only under twenty miles per hour, but mostly I listen to music. Great music, just like you're playing. You cannot imagine the rapture of Vivaldi or a Bach cantata

on Park Avenue South."

"I see," he said, with the look of a man trying to play a difficult piece on the viola and talk at the same time. "But where do you park?"

"Aha!" I said. "You've hit one of the main problems. I think I've solved it, though. I just park anywhere."

"Anywhere?" he asked. "What about the \$75 fine and the \$50 towing charge?"

"Well, it does increase the cost of an evening out," I admitted, "but the convenience is tempting. If I'm going to dinner on 54th Street, I park in front of the restaurant. The car will invariably not be there when I come out, so I grab a cab to the auto pound and pay \$125 in cash. They get very cranky if you don't have cash. Then to the theater, where I park in front, of course. At least I know where the car is during the performance. Most likely my car will be gone after the curtain calls, so it's back to the pound and another \$125. I think of it as a kind of elite valet parking. I figure that when I'm spending \$60 for theater tickets and \$50 more for a meal, I may as well have convenience. You know what I mean?"

He did not know what I meant. "How much does this run you a month?" he inquired. "Roughly \$10,000

a month for parking, but the car is very easy on gas."

The doorman then launched into an exquisite viola pizzicato and smiled

with ecstasy at several young men with burglary tools and stereo sets who were leaving the building.

Holography Goes Hard-Core

By Isaac Asimov

Once someone asked Dennis Gabor, "Just what is holography for?"

"With pictures in three Dimensions," said he, "The love stuff is really hard-core."

In 1947, Dennis Gabor invented holography and in 1971 he received the Nobel Prize for it.

Essentially, holography is a device for capturing a three-dimensional image on a photographic plate. Shine light through the plate properly and you re-create the image in space.

There are unnumbered scientific and industrial uses for holography, but it has also become an art form, as one can see at the Museum of Holography (the only one of its kind in the world) at 11 Mercer Street.

The director, Rosemary H. "Posy" Jackson, organizes three or four exhibitions of holographic

art a year. A show of erotic holography by Peter Claudius, which opened last week, caused me to bestir myself finally to make the necessary trip downtown.

I found the show pleasant, for I yield to no one in my chaste admiration of the female form as art, and three dimensions is how it was created. There are images made up of numerous holographs, which move as you alter your own position, so that you see a woman open her raincoat revealingly or lift her arm erotically. There are also turntable devices within which a three-dimensional image of a charming woman turns through 360 degrees while luxuriously stroking herself.

In some cases men are involved in these holographs, but here I turned away austere. Call me bigoted, but I just lose interest when other males invade my silent contemplation of the feminine form divine.

Looking Out for No. 1



Filling in for the governor: The city's Bureau of Highways has filled in the above pothole, located outside Governor Carey's office on East 55th Street, four or five times in the past six months. The latest patch was applied last Monday; by Thursday, when this picture was taken, the hole was once again claiming victims and was being filled in anew.

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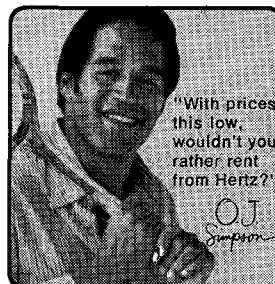
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A LITTLE HELP FOR HIS FRIENDS

By Hillel Levin



His Honor, Bernie: Not shy about patronage.

During State Senator Jeremiah Bloom's disastrous campaign for the Democratic gubernatorial nomination, his brother Bernard—surrogate's court judge for Brooklyn—promised he would stay out of the political arena. After all, politics and the judiciary don't mix, at least not in the eyes of ethical-standards committees and the law.

But it now seems that Bernie was not as removed from the elective process as both he and brother Jerry contend: Of the five attorneys who received the most lucrative court-appointed fees from Judge Bloom over an eighteen-month period, two held the highest positions in Senator Bloom's campaign, two others were longtime family friends and political associates, and one is a past treasurer of the Kings County Democratic Organization.

That these appointments grossly violate state regulations seems clear. According to the Judicial Conference's rules of conduct, "No judge shall allow his family, social or other relationships to influence his judicial conduct or judgment." Another section admonishes against selections based on "favoritism." Judge Bloom's recent transgressions of these canons appear, in fact, to be blatant. And furthermore, His Honor doesn't seem concerned.

"If you want to look at the records," he says, "I give out hundreds and hundreds of pieces of patronage every day." Does the judge consider the ap-

pointment of a close friend improper? "Absolutely not." A political ally? "Absolutely not."

Bernie went on to speak about his largest appointment, that given to Harold Fisher, chairman of the Metropolitan Transportation Authority and a friend of "30 years." "He's one of the fellows I gave patronage to and a very important piece of patronage," Bloom said of the \$62,500 fee.

Bernard Bloom won his fourteen-year term as surrogate's judge in 1976. Besides guaranteeing him a \$48,998 salary, it also provided him and his brother with a strong base in their effort to take over control of the Brooklyn Democratic machine. The reason for this is simple: In surrogate's court, where wills are probated and guardianships and trusts established for young or incompetent heirs, the judge chooses lawyers to represent decedents' estates and sets a fee to be paid to these attorneys in return for their efforts.

In the last eighteen months, the majority of Bloom's appointments have averaged under \$1,000 each in court-set fees. It is only the fees received by his family's associates and friends which have reached five figures.

Michael H. Feinberg, campaign manager for "Jeremiah Bloom for Governor," received \$22,400 from Bernard's court. The bulk of Feinberg's take came from one \$15,000 fee for a large but uncontested case.

Feinberg was also recently elected to be Jeremiah's successor as district leader in his Brooklyn neighborhood. He ran unopposed after knocking his opponent off the ballot. (The same sort of tactic might have been tried on Feinberg himself—in the evening, he tends to answer the phone at a residence out of the district.)

When asked whether his court appointments smacked of favoritism, Feinberg shot back with a comment about Daniel Eisenberg, the reform candidate who opposed Judge Bloom in his 1976 surrogate's race. "I don't think *New York Magazine* ever looked at the patronage he took when he was making his bold statements [about Bloom's political bent]."

The third-highest sum awarded by Judge Bloom—for \$23,675—went to Joseph K. Rowe. Rowe had been Bernard Bloom's campaign manager and, more recently, treasurer for Jeremiah's gubernatorial campaign. An old cog in the Bloom political machine, Rowe says his friendship with the brothers goes back some twenty years. Apparently Rowe had little trouble

enlisting other lawyers' contributions to Jeremiah's race for governor. The final financial filing isn't in yet, but the latest contribution list is riddled with lawyers, many of whom were among Bernie's appointments.

Rowe though is most sensitive to charges that his assignments from Bernie's court were improper. "I'm not a hack. I'm not a drunk. I'm proud of the quality work I have done." Like Feinberg, Rowe cited as evidence of his selflessness the number of guardianships he has handled without a fee.

After Fisher, the lawyer with the highest take in Kings County Surrogate's Court is Irving B. Singer with \$26,300. Once an assistant district attorney, Singer has been in private practice since 1961. "Bernie Bloom and I have been lifelong friends. We went to law school together. We went to the army together. We've been very close friends." Shouldn't his personal relationship with the judge disqualify him from court appointments? Singer answers, "I think he was elected to appoint people he could trust—at least that was the way he explained it to me."

Howard J. Silverman is a poor fifth in the Bloom-court hit parade, with fees totaling \$10,665. That's not so bad considering that he's spent the last six years in Albany as Jerry Bloom's counsel on the Senate Finance Committee. In last month's primary, he ran for Jerry's legislative seat but lost. Silverman justifies his appointments this way: "I think you give patronage to people you feel will do a good job, that you can trust."

All the above protest mightily that, friendship with the Blooms aside, they are eminently qualified to look after the interests of the woebegone heirs. But according to State Supreme Court Judge James J. Leff, it takes no legal genius to handle surrogate appointments. "You don't have to lift any huge weights," he says. "It's *pro forma*, the kind of thing a kid out of law school could do."

It should be mentioned here that the biggest estates bring with them the longest litigation, and since appointments are not recorded until the case is settled, the true value of Judge Bloom to his friends might not be known for years. But when told how Bernie's appointments have gone so far, an official within the state judicial administration responded, "It stinks."

Two state lawyers responsible for cracking down on wayward judges are more circumspect. Unwilling to prej-

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udice a future case, they won't comment on any specific situation, but Michael Juviler, counsel for the state's chief administrative judge, does admit the rules of conduct are difficult to enforce. "Many cases boil down to a matter of judgment, with mostly circumstantial evidence. A judge can always say the appointee was a qualified lawyer who happened to be his friend, but if someone is repeatedly given lucrative appointments in a community with many qualified lawyers, it should be a matter of concern."

Gerald Stern, administrator of the State Commission on Judicial Conduct and the ultimate prosecutor when a judge is brought before the commission, concedes that within the surrogate's courts "abuse has been common." He goes on to add, "We can't change the whole system overnight, but we can go after the most blatant cases to show the judges we mean business." For the commission, blatant favoritism has meant the appointment of sons, sons-in-law, or members of their law firms, but Stern sees future prosecutions going beyond blood. "I don't want to rule out political associations as part of favoritism, but the questions that must follow are how long has the appointee known the judge, and has he had a prior estate practice."

Most observers familiar with the surrogate's court have been pleasantly surprised by Bloom's performance in court affairs—other than the appointments. Leon Wein, a professor at the Brooklyn Law School, has been a persistent critic of the local legal and political establishments. Although he hasn't followed Bloom's selections, he confesses shock that Bloom kept on his predecessor's—Nathan Sobel's—staff. "Sobel had set up two or three bright clerks and things appear to run smoothly. Those guys are putting in long hours and the payroll is still pretty low."

But those more familiar with Bernard Bloom's past are certain that something is happening behind the scenes. One longtime adversary puts it this way: "Bernie's a political animal. He's always been the brains in the family and he's always called the shots. I can't see him just going up to the bench and giving up the power."

THE MILITARY MINDS WIN ONE

By Sidney Zion

JERUSALEM—If anything comes clear through the maze of the past ten months of Egyptian-Israeli negotia-

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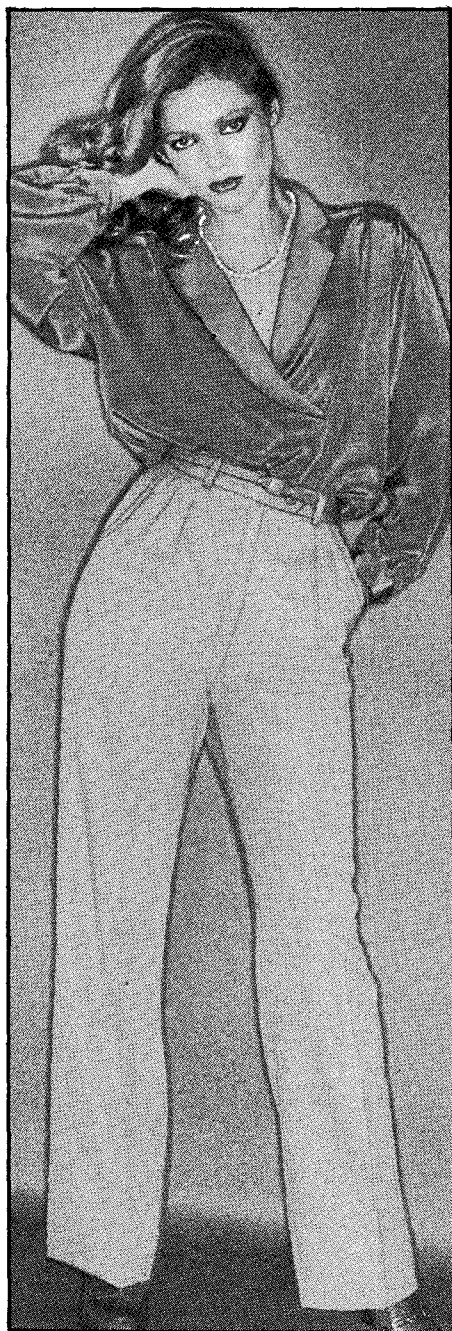
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tions, it is that the military men on both sides—not the professional diplomats—carried the day and ultimately made the Camp David agreement possible.

What happened was this: On last Christmas Day in Ismailia, Sadat and Begin agreed on a formula for the West Bank. That formula, according to a high Israeli official, is virtually the same as what came out of Camp David. But when Sadat—after a private session with Begin—read the agreement to a combined group of Egyptians and Israelis, Ahmed Meguid, Egypt's United Nations ambassador, said: "It is unacceptable."

That Meguid would contest Sadat in front of the Israelis shocked the Israelis. When the rest of the Egyptian diplomatic corps joined Meguid in chorus, Sadat backed off. And this had a profound impact on the Israelis, who were naturally skeptical, not to say suspicious, of Sadat's initiative to begin with.

The Israelis had been conditioned to what they perceived as Egyptian pan-Arabism and to nothing else. Now the Egyptian foreign desk acted it out right in their faces.

When, subsequently, the Israeli military committee—recall that the negotiating committees were split into military and diplomatic—led by Defense Minister Ezur Weizman and General Tamir—reported extraordinary progress, the Ismailia incident served to undercut their credibility with the foreign office.

Thus, while Weizman and Tamir were convinced that Egypt was after a Sinai settlement and wanted mainly Israeli rhetoric about the West Bank—"Give me a cover for the Arab world," Sadat said over and over again—Foreign Minister Moshe Dayan was certain that this in itself was a cover, that Sadat really wanted a package deal that would include Palestinian self-determination.

Dayan thought that Sadat would never be willing to make a move without Jordan, and he told Begin that Weizman was being taken in by Sadat's charm.

This did not change when, at the first military-committee meeting in Cairo, Sadat offered assurances against an independent Palestinian state in return for a full Israeli evacuation of the Sinai, and Dayan's view was enforced shortly thereafter when Sadat broke off the diplomatic talks even before they began by calling Foreign Minister Mohammed Kamel back from Jerusalem.

The recall of Kamel chagrined and mystified Israel, for it came while the

military talks were making substantial progress. Last week, a top Israeli official told me that he had finally solved the mystery. Kamel, he said, had sent numerous cables to Sadat alleging that the Israelis were insulting him, were arrogant, and, by implication, were uninterested in peace.

Kamel, like nearly all of the Egyptian foreign ministry, is a pan-Arabist. From the beginning of the Sadat initiative, he insisted on a full Israeli withdrawal to the 1967 borders and a Palestinian state on the West Bank. He resigned the night before the Camp David accords in apparent protest to his president's concessions.

In retrospect, the picture is clear. The Egyptian foreign desk was pan-Arab, and the Israelis believed that this was Sadat's real policy, regardless of what he was saying to Weizman and Tamir. On top of that, the U.S. State Department, long honeycombed with Arabists, was committed to a Palestinian solution as the *sine qua non* of the settlement.

Indeed, there are people here who think that Sadat came to Jerusalem because he spotted that the State Department had convinced Carter that Palestine was the central issue in the Middle East.

Sadat's initiative, they note, came only a few days after Carter's announcement that Russia would be a partner in the Geneva conference. This guaranteed that the Palestinian issue would dominate Geneva, which was the last thing Sadat wanted—unless the very last thing he wanted was a Soviet presence in the Mideast settlement.

In the end, Jimmy Carter overrode State, and the result was Camp David. The pity is that the United States had to come in and impose a deal which Egypt and Israel could have otherwise made were it not for Sadat's foreign office and the misunderstandings that followed on the Israeli side.

The basic misunderstanding — the failure to believe that Sadat was finished with pan-Arabism—nearly led to the finish of Camp David. At the first meeting there, the Egyptian proposal was a blueprint for a Palestinian state. This led Dayan and Begin to conclude that Weizman and Tamir were wrong all along and were indeed conned by Sadat.

But the military men held their ground, and of course Sadat jettisoned his foreign desk, backed, as he was, by his army.

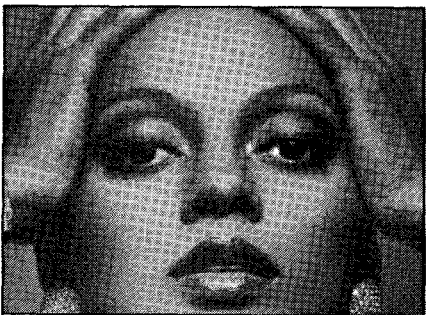
Proving, perhaps for the first time and maybe for the last, that if war is too important to be left to the generals, peace is too important to be left to the diplomats.



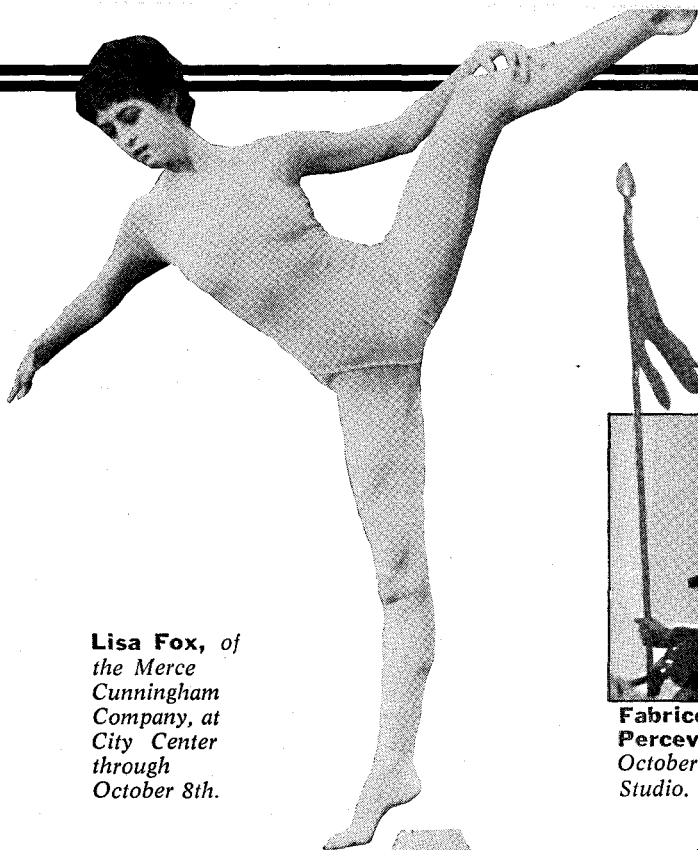
Raul Julia becomes **Dracula** on October 3rd, at the Martin Beck Theater.



Earl Coleman sings jazz through 14th at Michael's pub.



Diana Ross is at Radio City Music Hall, October 5th-11th.



Lisa Fox, of the Merce Cunningham Company, at City Center through October 8th.



Fabrice Luchini, in **Perceval**, opens October 8th at Cinema Studio.



Some of the cast of **Viva!**, revue at the Rainbow Grill, 65 floors atop Rockefeller Center.

IN AND AROUND TOWN

EDITED BY RUTH GILBERT

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St Marks Cinema, 2nd Ave at 8th (533-9292). Thru 10/5, *Jaws II*; *Obsession*. From 10/6-12, *The Revenge of the Pink Panther*; *Shampoo*.
Theatre 80 St. Marks, 80 St Marks Pl (254-7400). 10/3, *The Baroness and the Butler*; *Reckless*. 10/4, *Strange Cargo*; *Our Blushing Brides*. 10/5, *Bathing Beauty*; *Best Foot Forward*. 10/6, *Kings Row*; *They Drive By Night*. 10/7, *The Lady Vanishes*; *The 39 Steps*. 10/8, 9, *Idiot's Delight*; *Private Lives*. 10/10, *Mad About Music*; *Can't Help Singing*.
Cinema Village, 22 E 12th (924-3363). 10/3, *Exodus*. 10/4, 5, *The Story of O*; *Emmanuelle*. 10/6, 7, *Fellini Satyricon*; *Fellini's Roma*. 10/8, 9, *Sweet Away...*; *The Seduction of Mimi*. 10/10, *McCabe and Mrs. Miller*; *Shampoo*.
Gramercy, 23rd St nr Lexington (GR 5-1660). *Grease*.

Bay Cinema, Second Ave nr 32nd (679-0160). *Up in Smoke*.
Murray Hill, 34th St nr 3rd Ave (685-7652). Thru 10/5, *National Lampoon's Animal House*. From 10/6, *Who Is Killing the Great Chefs of Europe?*
34th St East, nr Second Avenue (683-0255). *Death on the Nile*.
Eastside, 3rd Ave at 55th (755-3020). *Girl Friends*.
Sutton, 57th nr 3rd Ave (PL 9-1411). *A Wedding*.
Trans-Lux East, 3rd at 58th (PL 9-2262). *Somebody Killed Her Husband*.
Plaza, 58th St, E of Madison (EL 5-3320). *Slave of Love*.
Baronet, 3rd Ave at 59th (355-1663). Thru 10/7, *Interiors*. From 10/8, *Autumn Sonata*.
Coronet, 3rd Ave nr 59th (EL 5-1663). Thru 10/5, *Up in Smoke*. From 10/6, *Goin' South*.
D.W. Griffith, 59th Street East of 2nd Ave (759-4630). *Foul Play*.
Cinema I, 3rd Ave nr 60th (PL 3-6022). *Days of Heaven*.
Cinema II, 3rd nr 60th (PL 3-0774). *Bloodbrothers*.
Gemini I & II, 2nd Ave at 64th (832-1670). I. Thru 10/5, *The Revenge of the Pink Panther*. From 10/6, *Midnight Express*. II. Thru 10/5, *2001: A Space Odyssey*. From 10/6, *Midnight Express*.
Beekman, 2nd Ave nr 65th (RE 7-2622). Thru 10/5, *National Lampoon's Animal House*. From 10/6, *The Big Fix*.

68th St Playhouse, at 3rd Avenue (RE 4-0302). *No Time for Breakfast*.

Loews Tower East, 3rd Ave nr 71st (TR 9-1313). *Death on the Nile*.

72nd St East, nr 1st Ave (BU 8-9304). To be announced.

Whitney Museum, 945 Madison (794-0600). 10/3-8, *Four Shadows* (Larry Gottheim).

Trans-Lux 85th, at Madison (BU 8-3180). *Revenge of the Pink Panther*.

UA East, 1st Ave at 85th (249-5100). To be announced.

Loews Orpheum, 86th at 3rd (AT 9-4607). Thru 10/5, *Up in Smoke*. From 10/6, *Who Is Killing the Great Chefs of Europe?*

Loews Ciné, 3rd Avenue near 86th Street (427-1332). Thru 10/5, *Foul Play*. From 10/6, *Goin' South*.

86th St East, off 3rd Ave (AG 9-1144). *Bloodbrothers*.

RKO 86th I & II, at Lexington (AT 9-8900). I. Thru 10/5, *The Black Pearl*. From 10/6, *The Big Fix*. II. *Somebody Killed Her Husband*.

WEST SIDE

Bleecker St Cinema, 144 Bleecker at LaGuardia Pl (674-2560). 10/3, *The Flat Jungle*; *La Cecilia*. 10/4, *Two Lane Blacktop*; *Anatomy of a Relationship*. 10/5, *Bringing Up Baby*; *Stage Door*. 10/6, *Saturday Night Fever*; *The Bingo Long Traveling All-Stars and Motor Kings*. 10/8, *Padre Padrone*; *The Miracle Worker*. 10/9, *Fingers*; *Underworld, U.S.A.* 10/10, *Bad Boys*; *Drunken Angel*.

Waverly, 6th Ave at 3rd St (WA 9-8037). Thru 10/5, *Cat and Mouse*. From 10/6, *National Lampoon's Animal House*.

8th St Plyhse, 52 W 8th (674-6515). 10/3, 4, *Jazz on a Summer's Day*; *Love of Life*. 10/5-7, *Fox and His Friends*; *An Actor's Revenge*. 10/8, 9, *Edvard Munch*. 10/10, 11, *Young Torless*; *The Wild Duck*.

Greenwich, 12th at Greenwich (WA 9-3350). *Revenge of the Pink Panther*.

Quad, four cinemas at 34 W 13th (255-8800). (Last minute changes frequent here; phone ahead). I. *The Buddy Holly Story*. II. Thru 10/10, *Nea*. III. *Who'll Stop the Rain*. IV. Thru 10/17, *Pretty Baby*; *Joseph Andrews*. From 10/8, *Interiors*.

Loews Astor Plaza, Bdway at 44th (869-8340). Thru 10/5, *National Lampoon's Animal House*. From 10/6, *Who Is Killing the Great Chefs of Europe?*

Loews State I & II, Bdway at 45th (582-5070). I. *Death on the Nile*. II. Thru 10/5, *Heaven Can Wait*. From 10/6, *Midnight Express*.

Criterion, Bdway nr 45th (JU 2-1796). *Bloodbrothers*.

Forum, Bdway at 47th (757-8320). *Foul Play*.

RKO Cinerama I & II, Broadway at 47th (975-8366). I. Thru 10/5, *Go Tell the Spartans*. From 10/6, *The Big Fix*. II. Thru 10/5, *Up in Smoke*. From 10/6, *Somebody Killed Her Husband*.

Rivoli, 49th & Bdway (CI 7-1635). *Somebody Killed Her Husband*.

Guild, 33 W 50th (PLT-2406). *Lin Tse-hsu*.

Museum of Modern Art, 11 W 53rd (956-6100). 10/3, noon, *Land of Enchantment and Mary Cassatt: Impressionist from Philadelphia*; 2:30, *Ballad of a Soldier*; 6 p.m. *Drei Unteroffiziere*. 10/5, 2:30, *Drei Unteroffiziere*; 6 p.m. *Schleppzug M 17*; 8:30, *Sole and Rotaie*. 10/6, 2:30, *Sole and Rotaie*; 6 p.m. *Ballad of a Soldier*. 10/7, noon, *The Exile*; 2:30, *Come Le Foglie*; 5 p.m. *Figaro e la Sua Gran Giomata*. 10/8, noon, *The Exile*; 2:30, *Terra Madre*; 5 p.m. *American Sound Cartoons*. 10/9, noon, *Surfacing on the Thames, Mr. Hayashi, Une Partie de Campagne*; 2:30, *Figaro's Big Day*; 6 p.m. *Terra Madre*. 10/10, 1 p.m. *Same as 10/9* at noon; 2:30, *The Baroness and the Butler*; 6 p.m. *What's Happening?*

Ziegfeld, 141 W 54th (765-7600). Thru 10/5, *Grease*. From 10/6, *The Boys from Brazil*.

Festival, 57th nr 6th (757-2715). Thru 10/7, *Who'll Stop the Rain*. From 10/8, *Interiors*.

Carnegie Hall Cinema, 7th Ave betw 56th & 57th (757-2131). 10/3, *A Woman's Decision*; *One Sings, The Other Doesn't*. 10/4, *The Phantom of the Opera*; *Vampyr*. 10/5, *Face to Face*; *Marnie*. 10/6, *Five Easy Pieces*; *The King of Marvin Gardens*. 10/7, *Mean Streets*; *The Damned*. 10/8, *One Night of Love*; *I Dream Too Much*. 10/9, *The Conversation*; *The Testament of Dr. Mabuse*. 10/10, *The Silence*; *Last Year at Marienbad*.

Playboy, 57th W of 6th Ave (JU 6-4448). *Hooper*.

Little Carnegie, 57th St nr 7th (246-5123). *Bread and Chocolate*.

Paris, 4 W 58th (MU 8-2013). Thru 10/8, *Viva Italia!* From 10/9, *Violette*.

Cinema III, 59th at the Plaza (752-5959). *A Wedding*. **Paramount**, 2 Gulf & Western Plaza (247-5070). *Girl Friends*.

16th New York Film Festival, Alice Tully Hall, Lincoln Center (continued). 10/3, 9:30, *The Turtle On Its Back* (Luc Béraud). 10/2, 6:15, 10/4, 6:15 p.m. *Gates of Heaven* (Errol Morris) and *Manimals* (Robin Lehman). 10/3, 6:15 p.m. 10/4, 9:30 p.m. *Elective Affinities* (Gianni Amico). 10/5, 6:15 and 9:30 p.m. *The Shout* (Jerzy Skolimowski). 10/6, 6:15 p.m. 10/7, 9 p.m. *American Boy* (Martin Scorsese), and *Movies Are My Life* (Peter Hayden). 10/7 at 2 p.m. *The Miracle of the Wolves* (Raymond Bernard). 10/8, 8:30 p.m. *Violette* (Claude Chabrol).

Cinema Studio, Bdway & 66th (877-4040). Thru 10/7, *Women*. From 10/8, *Perceval*.

Regency, Bdway at 67th (724-3700). Thru 10/3, *Till the Clouds Roll By*; *Three Little Words*. 10/4-7, *Marie Antoinette*; *Susan Lenox, Her Fall and Rise*. 10/8-10, *Ben-Hur*; *Rasputin and the Empress*.

Embassy 72nd, at Bdway (SC 4-6745). *An Unmarried Woman*.

Loews Quad, Bdway at 83rd (877-3190). I. *Grease*. II. *The Black Pearl*. III. *Go Tell the Spartans*. IV. *Foul Play*.

New Yorker, Bdway nr 88th (TR 4-9189). *Nea*.

Thalia, 250 W 95th (222-3370). 10/3, *All I Desire*; *The Naked Kiss*. 10/4, 5, *Flying Down to Rio*; *A Damsel in Distress*. 10/6, 7, *Love and Anarchy*; *All Screwed Up*. 10/8, 9, *My Night at Maude's*; *La Collectionneuse*. 10/10, *Bigger Than Life*; *In a Lonely Place*.

Olympia, Bdway at 107th (865-8128). Thru 10/5, *Madame Rosa*; *The Front*. From 10/6, *The Revenge of the Pink Panther*; *Telefon*.

(Listings subject to last-minute change)

THE MOVIES

LIQUOR IS QUICKER



Isabelle Huppert and Jean-Francois Garreaud having a few for the road in *Violette*, directed by Claude Chabrol, a film which is based on a celebrated case of the 1930s. Opens October 9th at the Paris.

Autumn Sonata—In Ingmar Bergman's new film, Ingrid Bergman (in a brave, fully rounded performance) is a successful concert pianist, and Liv Ullmann is her 35ish daughter who is convinced that her mother's neglect of her as a child has ruined her life. She takes revenge in guilt-provoking accusations that are loathsome, fascinating, and ultimately baffling. A bald, untextured, tirade-film, in which Bergman seems lost in resentment and guilt that he hasn't quite comprehended or worked out. From 10/8, *Baronet*. (D.D.)

The Big Fix—Moses Wine (Richard Dreyfuss) is a former 1960s Berkeley radical who finds himself saddled with children, wife, and a faltering career as a small-time private eye. He gets an unexpected visit from a former girl friend which brings on his involvement in a frightening case. With Susan Anspach, Bonnie Bedelia, and Fritz Weaver. Directed by Jeremy Paul Kagan. Opens 10/6 at RKO Cinerama I; RKO 86th St I; Beekman.

The Black Pearl—The press release describes it as "an adventure film about the conflict between a small Mexican village and a giant manta ray." It stars Gilbert Roland and Carl Anderson, and introduces a young Puerto Rican actor, Mario Custodio, "who was discovered for the film when he delivered groceries from Gristides to the home of

the producer-director." Thru 10/5, RKO 86th St I. (D.D.)

Bloodbrothers—Italian-American hysteria in the Bronx. Richard Gere is a young man trying to find himself, and Tony Lo Bianco is his construction-worker father, whose macho prowess has gone to his head and burned out half his brain cells. Adapted by Walter Newman from Richard Price's novel, the movie is like *Il Trovatore*—all climaxes and not enough shading. With Paul Sorvino and Lella Gordini. Robert Mulligan directed—crudely. Criterion; Cinema II; 86th St E. (D.D.)

The Boys from Brazil—Gregory Peck barks Nazi rhetoric directly at the camera as a scientist-war-criminal plotting to re-establish the Third Reich, and Laurence Olivier, an aging Viennese Nazi hunter, struggles heroically to foil his plans. It might have been exciting and fun if directed by a Warner Brothers hack of 40 years ago, but Franklin J. Schaffner (*Patton*) kills it with his pompous, big-movie stodginess. Adapted from Ira Levin's novel. From 10/6, Ziegfeld. (D.D.)

Bread and Chocolate—Franco Brusati's poignant comedy (completed in 1974 and just opening here now) is about an Italian worker who emigrates to Switzerland in search of calm and order and finds that he can neither fit in nor give up his native identity. A meditation on homelessness, the movie tries to recapture the pathos-and-laughs mood of Chaplin's films but falls short: the hero is a lot less resourceful than the Tramp. Starring Nino Manfredi. Little Carnegie (D.D.)

Cat and Mouse—Claude Lelouch's playful mock-thriller stars Serge Reggiani as the cop/cat and Michele Morgan as the exquisitely magisterial mouse and Paris *et environs* (as the Michelin says) as the playpen in which these two enact one of those ultra-sophisticated duets in which love and money are entwined to the detriment of neither. Thru 10/5, Waverly.

Days of Heaven—Terrence Malick's much-awaited second feature (the first was *Badlands*) is extraordinarily handsome but perversely undramatic and uninvolved. Set in the Texas Panhandle around 1915, it's both an oddly unerotic triangle drama and a quasi-biblical parable about the fall of a prosperous farmer and a young couple who prey on his wealth. This isn't a movie, it's an art-history lecture. Starring Sam Shepard (the playwright), Richard Gere, Brooke Adams, and Linda Manz. The miraculous cinematography is by Nestor Almendros. Cinema I. (D.D.)

Death on the Nile—A ponderous, slow-paced, unexciting adaptation of Agatha Christie. (If Christie wasn't a quick read, then what in the world was she?) Peter Ustinov plays ace detective Hercule Poirot soberly, which is a bore. Bette Davis and Maggie Smith are fun together, but no one else in the huge cast distinguishes himself. What is the point of this dreadnought approach to a basically frivolous genre? Loews State I; Loews Tower East; 34th St E. (D.D.)

Foul Play—Chevy Chase as a police detective and Goldie Hawn as a librarian are much too cute together in this jumpy comedy-thriller set in San Francisco. The writer-director, Colin Higgins, borrowing from everyone and everything, has managed to compile an anthology of sure-fire effects. Higgins will get a hit out of it but not a movie he can call his own. D.W. Griffith; thru 10/5, Loews Cine. (D.D.)

Girl Friends—This low-budget independent feature written by Vicki Polon and directed by Claudia Weill is about a bluesy Upper West Side Jewish girl (Melanie Mayron)—a photographer who progresses from bar mitzvah portraits to a gallery show in a couple of years. Along the way, she struggles to remain close with a safe-playlisting WASP girl friend (Anita Skinner). It's a mood piece about Relationships (particularly the need for female solidarity), but the moods aren't strong enough to affect our emotions. With Eli Wallach and Christopher Guest. Eastside; Art; Paramount. (D.D.)

Goin' South—Jack Nicholson is caught in a marriage of convenience with a genteel southern virgin (Mary Steenburgen). John Belushi is also in the cast. And Jack Nicholson himself directed this one. From 10/6, Coronet and Loews Cine.

Grease—As the nerve center of the revival craze, *Grease* has been hyped so continuously that the movie version seems like one more promotional party. It is well to have Stockard Channing and John Travolta who can impose their personal rhythm on the chaotic and potentially embarrassing

proceedings. Film abounds in the presence of veterans like Eve Arden, Frankie Avalon, Sid Caesar, Joan Blondell, and Dody Dorn. Edd Byrnes is hilarious as a TV host who delights in his fox-in-the-chicken-coop position. Randal Kleiser directed. Gramercy; thru 10/5, Ziegfeld.

Interiors—Woody Allen's austere, utterly serious study of the emotional and spiritual exhaustion of a prosperous New York family is a bit pretentious and occasionally absurd, but by the end the despairing vision of life's inevitable tragedies takes hold, and you're impressed. Woody nearly out-Bergmans Bergman in scenes of frustration and self-hatred, but he has a power of his own, too. Excellently acted by Geraldine Page, Diane Keaton, Marybeth Hurt, Maureen Stapleton, E. G. Marshall, Richard Jordan and Sam Waterston. Thru 10/7, Baronet; from 10/8, Festival and Quad. (D.D.)

Last Year at Marienbad—Alain Resnais and the overrated writer Robbe-Grillet joined hands for this surreal film, conceivably the all-time high in arant pretension. Resnais has indubitable talent, and some of these resort-hotel goings-on among husband, wife, and lover look beautiful. But the husband may not be a husband, the wife and lover may not be lovers (though they may have been a year earlier, or they may not even have met then), and the goings-on are definitely not going anywhere. The sort of thing that gives art a bad name, the film is strikingly shot by Sacha Vierny, and gets at least one charming performance from Delphine Seyrig. 10/10, Carnegie Hall Cinema.

Lin Tse-hsu (The Opium War)—A feature film from the People's Republic of China suppressed a few years ago by the "Gang of Four" (which was then suppressed itself). It would take a dedicated Sinologist to figure out why. The movie is a seemingly orthodox anti-imperialist pageant about the wicked British merchants who smuggled opium into Imperial China in the 1830s and the noble minister who repelled them. Stiff and unilluminating, the movie's only selling point is a few glimpses of the Forbidden City in Peking. Guild. (D.D.)

Madame Rosa—This Oscar-winning fable about the rapport that develops between a dying Jewish prostitute and an Arab orphan is a fantasy of Arab-Israeli old-young togetherness. But even as it strains credibility it breaks the heart, particularly Simone Signoret's breathtakingly courageous performance of a once-beautiful, now old and puffy whore. Thru 10/6, Olympia.

Midnight Express—Brad Davis, Jimmy Quaid, John Hurt, and Mike Kellin in a film telling of an American arrested in Turkey trying to smuggle hashish out of the country, his ordeals in prison, and his escape. From 10/6, Gemini I & II; Loews State II.

National Lampoon's Animal House—A genial, uneven, intermittently hilarious celebration of frat-house pranks and raunchiness, set in a West Coast college in 1962. To dismiss it as infantile isn't saying much, since infantilism is precisely the point of frat-house humor. The movie has a tender sexiness that saves it. With John Belushi as a beer-guzzling roughneck and Tim Matheson as a young make-out artist. Directed by John Landis. Thru 10/5, Beekman; Loews Astor Plaza; Murray Hill; from 10/6, Waverly. (D.D.)

Nea—An irritating, ice-cold portrait of an imperious 16-year-old Geneva girl (Ann Zacharias) who writes a best-selling pornographic novel. The director, Nelly Kaplan (A Very Curious Girl) seems eager to celebrate the insolence of youth, though her heroine is anything but appealing (she is also rather opaque). With handsome Sami Frey as a publisher. New Yorker; thru 10/10, Quad. (D.D.)

No Time for Breakfast—Only Annie Girardot's appealing toughness and gallantry save this French suds from total banality. It's a humorless, insufferably noble portrait of an upper-middle-class Parisian doctor who tries to satisfy the demands of career, husband, lover, and snippy children. Then she gets cancer. Jean-Louis Bertucelli directs stiffly, wasting good actors like François Perrier, Jean-Pierre Cassel, and Isabelle Huppert. 68th St Plyhse. (D.D.)

Perceval—Re-creation of the last of the Arthurian romances written by the 12th century poet Chretien de Troyes. Directed by Eric Rohmer. From 10/8, Cinema Studio.

Pretty Baby—Louis Malle's tastefully composed film about a child prostitute is more a study in decadence than a drama of innocence corrupted. As a product of the bordello world conjured up in Polly Platt's screenplay and Sven Nykvist's lustrous

cinematography, the 12-year-old played with all-knowing sophistication by Brooke Shields is never innocent enough to be violated, or yearning enough to be pitied. Thru 10/7, Quad.

Revenge of the Pink Panther—After five times around the course, the Panther is beginning to run out of gas. The movie takes an hour or so to get going and never does work up much suspense or comic excitement. As Clouseau, Peter Sellers wears some hilarious costumes and he still speaks to people on the "phoewne," but he doesn't get to do as much sleuthing as before, and the entire cast keeps falling down and crashing through windows and floors. It's repetitive, tired; writer-director Blake Edwards should find something else to do. Trans-Lux 85th; Greenwich; thru 10/5, Gemini I; from 10/6, Olympia; St Marks Cinema. (D.D.)

Slave of Love—It's the summer of 1917, and a group of spoiled, childlike Russian filmmakers and actors are working on an absurd melodrama in a Crimean resort while the Revolution is happening all around them. Finally, the violence invades their world, too. A surprisingly languorous and fine-grained Soviet film, directed by Nikita Mikhalkov and starring the charming Elena Solovoi. Film takes long to come to a boil, but is worth the wait. Plaza. (D.D.)

Somebody Killed Her Husband—Farrah Fawcett-Majors and Jeff Bridges in a film about a married woman, her lover, and her husband's murder. Directed by Lamont Johnson. Trans-Lux East; Rivoli; RKO Cinerama II; RKO 86th St II.

Up in Smoke—A crazy comedy about the L.A. rock and dope scene written by and starring Tommy Chong and Cheech Marin, who have sold millions of comedy records featuring this kind of material. With Tom Skerritt, Edie Adams, and Strother Martin. Directed by Lou Adler. Bay Cinema; thru 10/5, Coronet; RKO Cinerama II, Loews Orpheum. (D.D.)

Viva Italia!—A collection of nine sketches variously directed by Mario Monicelli, Dino Risi, and Ettore Scola that turns out to be much tougher than you would guess from the euphoric title. Much sadness here, and some mordant satire; also the usual movie-Italian buffoonery, with people shouting, singing, throwing things at each other. With Alberto Sordi (doing a terrific turn as a papal aristocrat), Vittorio Gassman, and Ugo Tognazzi. Thru 10/8, Paris. (D.D.)

A Wedding—Two huge families—one old-money WASP (with an admixture of Italians), the other nouveau-riche vulgar—gather at a posh Illinois mansion to celebrate the marriage of their children. What results is a total shambles. Robert Altman's comedy, his twelfth film in nine years, is in his satirical multiple-vignette style, but the satire is a little thin and derisive this time. The movie is a considerable formal achievement, but it's deficient in feeling. The huge cast includes Lillian Gish, Carol Burnett, Vittorio Gassman, Desi Arnez, Jr. and Mia Farrow. Sutton; Cinema III. (D.D.)

Who Is Killing the Great Chefs of Europe?—George Segal and Jacqueline Bisset star in a mystery comedy directed by Ted Kotcheff, set mostly in world-famed hotels and restaurants of Paris, Venice, and London. French chef Paul Bocuse created menus and recipes for the film. From 10/6, Loews Astor Plaza, Loews Orpheum, Murray Hill.

Who'll Stop the Rain?—A scary, taut, bitterly sardonic fable about heroin smuggling in the Vietnam period, adapted from Robert Stone's novel *Dog Soldiers*. Michael Moriarty and Tuesday Weld are only moderately effective as an ordinary couple who fall into crime, but Nick Nolte gives a smashing star performance as a psychopathic but gallant ex-Marine. Direction by Karel Reisz. Quad; thru 10/7, Festival. (D.D.)

Women—The seventh feature film completed by Hungarian director Márta Mészáros is an absorbing, psychologically complex portrait of a quarrelsome friendship between two dissimilar women—a forty-ish, very bourgeois government bureaucrat (Marina Vlady) and a rebellious, always-in-trouble peasant woman (Lili Monori) who forces her friend to think about her life seriously for the first time in years. It's a movie formed by feminist consciousness, but there's not a cliché in sight. Thru 10/7, Cinema Studio. (D.D.)

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SAINT-SAENS Piano Concerto No. 5
CHAUSSON Symphony in B-flat
RAVEL La Valse

Leipzig Gewandhaus

Thursday, October 26

KURT MASUR, conductor
KARL SUSKE, violin

DIETMAR HALLMANN, viola
MENDELSSOHN Symphony No. 4 (Italian)
MOZART Sinfonia Concertante in E-flat
BEETHOVEN Symphony No. 5

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Theater

ON BROADWAY

PREVIEWS AND OPENINGS

Tuesday, October 3

First Monday in October—Henry Fonda and Jane Alexander in a new play by Robert E. Lee and Jerome Lawrence about the first woman to become a Supreme Court Justice. Directed by Edwin Sherin, with settings by Oliver Smith. Mon thru Sat at 8 p.m.; mats Wed & Sat at 2 p.m. Majestic Theater, 247 W 44th Street (246-0730).

CURRENT

Ain't Misbehavin'—Would the slapdash playfulness, the lovable smallness of this show survive the lure of self-aggrandizement, moving from Off- to On Broadway? Nothing to worry about; it did. The cast of five—Ken Page, Armelia McQueen, Andre De Shields, Charlene Woodard, and Nell Carter—works together as nimbly and wickedly as five fingers in a piece of sleight of hand. The delicious songs by Fats Waller and his friends continue their joyous renaissance, Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Longacre, 220 W 48th (246-5639).

Annie—*Oliver Twist* in drag, but — given such surefire ingredients as a chorus line of moppets, a Christmas tree, and a dog called Sandy — only a churl could cavil. Thomas Meehan's book is a far cry from Harold Grey's comic-strip *Annie*, as is Charles Strouse's score from his best work, but Shelley Bruce is touching in the title role. As the evil Miss Hannigan, however, Alice Ghostley is only a ghostly reminder of her predecessor, Dorothy Loudon. Tues thru Sat at 8; mats Sat at 2; Sun at 3 p.m. Alvin, 250 W 52nd (PL 7-8646).

The Best Little Whorehouse in Texas—Attempts to squeeze salaciousness out of a bordello setting are rather repellent, not because of the setting, but because it is like trying to squeeze blood out of stones. Every variation on the brothel theme has been worked into the ground. Mon thru Sat at 8 p.m.; mats Wed & Sat at 2 p.m. 46th St Theater, 226 W 46th (246-4271).

Chapter Two—Neil Simon attempts, in part at least, to be serious about the real-life romance, marriage, and problems of a couple and to pierce through to the troubling core of things. But he handles drama as if it could be constructed out of one-liners, only sticking laments where the laughs would normally go. There are some genuinely funny one-liners afloat, but the playwright's ultimate failure stems from his belief that you can build anything out of one-liners, from coffee tables to cathedrals. Mon, Tues, Wed, Sat at 8; mats Wed & Sat at 2 p.m.; Sun at 3 p.m. Imperial, 249 W 45th (265-4311).

A Chorus Line—Every generation needs its own backstage legend, and this one is a worthy descendant of *42nd St*. Out of the real words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Michael Bennett's direction covers a multitude of inadequacies. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Shubert, 225 W 44 (246-5990).

The Crucifer of Blood—A new Sherlock Holmes mystery play starring Paxton Whitehead, directed by Paul Giovanni who adapted it from Doyle's *The Sign of the Four*, Timothy Landfield plays Dr. Watson and Glenn Close the female lead as Irene St. Clair. Helen Hayes Theater, 210 W 46th (246-6380).

Da—On second seeing Hugh Leonard's bittersweet autobiographical comedy (transported almost intact to Broadway) is even more entertaining, endearing, and gently moving. And at the center of the production are three superlative performances—Sylvia O'Brien's, Brian Murray's, Barnard Hughes's. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Morosco, 217 W 45th (246-6230).

Dancin'—Director Bob Fosse has devised a heterogeneous choreography ranging from classical ballet through modern dance to every form of show-biz and disco dancin'. What doesn't work is the two side by side, like intermecine Siamese twins. The

proximity of popular dance gives ballet an air of pretentiousness; ballet retaliates by making pop dancing look facile, tawdry. *Dancin'* is sheer perfection for the vulgarians, anathema for the purists, and a mixed bag for the over-whelming rest of us. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Broadhurst, 235 W 44th (247-0472).

Deathtrap—Ira Levin's play concerns a formerly successful playwright, a disciple who sends him a play clearly destined to become a Broadway smash, and the stale playwright's disapproving wife, who has strong scruples and a weak heart. There is a basic problem with the comedy mystery genre, wherein the laughs are supposed to lull you into a false security. The plot, however, is impossible. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Music Box, 239 W 45th (246-6636).

Dracula—Among Edward Gorey's impressive but inappropriate sets, this camped-up version of a trashy old play offers mostly cutesiness instead of thrills, and can at best impress if you sit far enough back so that the stage is reduced to the appropriate comic-strip (or Gorey drawing) dimensions. Dennis Rosa misdirected. Raul Julia becomes Count Dracula on Oct. 3. Tues thru Fri at 8; mats Sat at 2; Sun at 3 p.m. Martin Beck Theater, 302 W 45th (246-6363).

BABY, IT'S COLD OUTSIDE



Jose Ferrer stars in **White Pelicans**, with Morgan Freeman, as two characters in an Arctic wasteland. Jay Broad, the playwright, will also direct. Play begins previews at the Theatre de Lys (121 Christopher Street, 924-8782) October 3rd and opens October 19th at 7 p.m. Tuesday to Friday at 8; Saturday at 7 & 10 p.m.; Sunday at 3 & 7:30 p.m.

Eubie!—A musical revue based on the work of composer/lyricist Eubie Blake, conceived and directed by Julianne Boyd. With Jeffrey Thompson, Alaina Reed, Lonnie McNeil, Ethel Beatty, Mel Johnson Jr. Ambassador, 219 W 49th (CO 5-1855).

Gemini—Albert Innaurato's saga of life in a Philadelphia backyard is, at once, a stupendous verbal circus and a touching story of people desperately needing to be noticed. Innaurato writes extremely well, and his control over simultaneously ongoing lines of action is somewhat akin to Bach's mastery over fugues. Peter Mark Schifter's direction is splendid. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Little Theater, 240 W 44th (221-6425).

The Gin Game—A first effort by D.L. Coburn concerns two inmates of an old folks' home. The man lives for gin rummy now; the woman is willing to learn the game. They play, and miraculously—or contrivedly—she keeps winning. It is staged with almost indecent expertise by Mike Nichols. With Maureen Stapleton and E.G. Marshall. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. John Golden, 252 W 45th (246-6740).

Grease—Broadway's senior musical, about high school shenanigans in the fifties, now seems as much a period piece as any Romberg operetta, but the energy of the original has been remarkably well preserved. Without a single memorable song or solo turn, the show holds onto an amusing, attractive ridiculousness, mostly due to Patricia Birch's lively choreography and Tom Moore's no-nonsense direction. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Royale, 242 W 45th (245-5760).

I Love My Wife—The Smothers Brothers are now appearing in this tale of wife-swapping in Trenton, done as a series of skits, with a Cy Coleman score and the direction by Gene Saks that even brings the orchestra onstage to mess around in the action. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Ethel Barrymore, 243 W 47th (246-0390).

The Inspector General—The Rumanian director Liviu Ciulei has mounted Gogol's play, celebrated for having introduced realism to the Russian stage, as

the most studiously expressionistic, deliberately over-stylized theatrical rigamarole, with the result that a satire on human folly emerges as a biteless ballet for automatons. A few performances pass muster: Theodore Bikel's blustering mayor, Helen Burns's aging coquette, and Thomas Toner's dignifiedly crooked judge do not lose sight of the truths that are being travestied. Thru 11/19. Tues thru Sat at 8 p.m.; mats Wed & Sat at 2 p.m. Sun at 3 p.m. Circle in the Square, 1633 Bway (581-0720).

The King and I—Yul Brynner and Constance Towers as the king and Anna. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Thru New Year's Eve. Uris, 51st betw 7th & 8th (586-6510).

The Magic Show—A musical with book by Bob Randall; music and lyrics by Stephen Schwartz, directed and choreographed by Grover Dale. Joseph Abaldo is starred as a Magician. Wed thru Sat at 7:30; mats Wed, Sat & Sun at 2 p.m.; & a 7:30 perf on Sun. Cort, 138 W 48th (Closed).

Oh! Calcutta!—Revival of the musical devised by Kenneth Tynan. Sketches by Jules Feiffer, Leonard Melfi, John Lennon, David Newman, Robert Benton, Dan Greenburg, Sam Shepard. Mon, Tues, Wed, Fri at 8; Sat at 7 & 9:30; Sun at 3 & 7 p.m. Edison, 240 W 47th (757-7164).

On the Twentieth Century—Harold Prince has provided lively direction and Robin Wagner has come up with grand designs in this musical which stars Judy Kaye, John Cullum, and Imogene Coca. It has pizzazz and razzle-dazzle, bursts of energy and invention, music and laughter, and good expensive production values. John Cullum gives his best performance to date. Book and lyrics by Betty Comden and Adolph Green; music by Cy Coleman. Mon thru Sat at 8; mats Sat & Wed at 2 p.m. St. James Theater, 246 W 44th (398-0280).

Runaways—A new entertainment, written, composed, and directed by Elizabeth Swados, is really about growing up—absurdly, tragically, and sometimes, despite everything, even triumphantly. The music, in all conceivable pop, folk, and ethnic modes, is fair to excellent. The performances, both by the four professionals and the fifteen semiprofessionals and neophytes are, at the very least, engaging; in many cases, enchanting. Tues thru Sat at 8; mats Sat & Wed at 2, Sun at 3 p.m. Plymouth, 236 W 45th (730-1760).

Tribute—Bernard Slade's new play starring Jack Lemmon is extremely clever and likable, which is as unusual a combination in plays as it is in people. A play that mixes laughter and tears with almost supernatural skill, always sidestepping ultimate frivolity, always teetering back from the abyss of mawkishness into the happy patfall of farce, that takes the sting out of adultery, divorce, prostitution, failure in business, nonachievement of artistic aspirations, family in-fighting, and, best of all, death itself, is the most comforting news this side of a cure for cancer. Mon thru Sat at 8; mats Wed & Sat at 2. Brooks Atkinson, 256 W 47th (245-3430).

The Wiz—Oz with a black cast—Munchkins, Cowardly Lion, and all, with jivey dances choreographed by George Faison. Tues thru Sat at 7:30; mats Wed and Sat at 2 p.m.; Sun at 3 p.m. Broadway, 1681 Broadway (247-7992).

OFF and OFF-OFF BROADWAY

Academy Arts Repertory—Mad Dog Blues by Sam Shepard, directed by Shan Covey. 10/13-15, 20-22, 27-29, 11/3-5, 10-12, 17-19, 12/1-3; at 9 p.m. \$3. Academy Arts, First Ave at 51st (486-1431).

American Dance Machine—A recreation of memorable moments in Broadway's musical history, directed by Lee Theodore. Wed thru Sat at 8 p.m. Sun at 7:30; mats Wed & Sat at 2; Sun at 3. Century Theater, 235 W 46th (354-6644).

A Broadway Musical—Musical about a Broadway musical by Charles Strouse and Lee Adams. With Julius LaRosa, Helen Gallagher, Gwyda DonHowe, Larry Marshall. Directed and choreographed by George Faison. Tues thru Sat at 8; Sun at 7, from 10/10. \$7.95. Riverside Theater, 490 Riverside Drive (864-2929).

CSC Repertory—Shakespeare's Hollow Crown Trilogy—*Richard II*, *Henry IV*, Parts I & II, in rotating repertory thru 12/29, Tues thru Fri at 8; Sat at 7 &

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10:15 p.m.; Sun at 3 & 7 p.m. CSC Repertory, 136 E 13th St (677-4210).

Desecration—Ray Flores play, directed by Marlene Asherman. Thurs thru Sat at 7:30, Sun at 4:30. Thru 10/15 \$3. NYTE, 62 E 4th St (477-4120).

D Generation—Rock drama with original music by Vincent Gaeta, directed by Judith Joseph. Wed thru Sat at 8 p.m. Thru 10/7. \$2.50. Shelter West, 15 Vandam St (675-0498).

Dog'D Shots (In Indirection)—A piece concerning the atomization of the individual within his community and his consequent inability to take action in the material world and therefore to discover objective truth (and that's the truth). 10/6-8, 13-15, at 8 p.m. \$3.50. Performing Garage, 33 Wooster St (966-3651).

A Doll House—Henrik Ibsen's play, translated by Rolf Fjelde. Fri & Sat at 8, Sun at 3, Mon at 7:30, 10/6-23. \$3 (Mon \$1.90). Counterpoint Theater, 152 W 66 (799-6954).

Double Bill—Agatha Christie's *The Rats*, and *The Patient*. 10/6-8, 13-15, 20-22, 27-29, 11/3-5, at 7:30 p.m. \$3. Academy Arts Theater, 931 1st Ave (486-1431).

Double Bill—Lanford Wilson's *Ludlow Fair* and *Home Free*, directed by Gale Salus and Richard Goodwin. Fri & Sat at 10; Sun at 7:30, 10/6, 8, 13-15. \$3. Nameless Theater, 125 W 22nd (242-9768).

The Dowager—Written and directed by Ernest Abuba. Thurs thru Sun, 10/5-22, at 7:30 p.m. La Mama, E.T.C., 74A E 4th St (475-7710).

Drama Committee Repertory—J.M. Synge's *Playboy of the Western World*, Fri & Sat at 8 p.m. Sun at 2, thru 11/5. *A Body in Every Bed*, Sun at 2 & 5 p.m. Mon & Tues at 8, thru 10/31. Gogol's *The Nose*, Fri & Sat at 10:30 p.m. thru 10/7. \$3. 17 W 20th (929-8377).

End of the War—Vincent Canby's play, directed by David Margulies, deals with the rivalry of two officers during a shipboard crisis at the close of WW II. Wed thru Sat at 7:30, Sun mat at 3 p.m. 10/4-29. \$4. Ensemble Studio Theater, 549 W 52nd (270-4200).

Es Bleibt in Der Familie (It Remains in the Family)—A German language comedy by Carl Schell based on motives by Louis Verneuil, with Carl Schell in a triple role, Margarethe Schell von Noe, and Stella Mooney-Schell. 10/3, 4, 5, 6, at 8 p.m. 10/7, 8, at 2 & 8 p.m. \$8. Marymount Manhattan Theater, 221 E 71st (472-3800, ext. 573).

Family Business—Dick Goldberg's play about infighting in a suburban Boston Jewish family is a fog of melodrama occasionally pierced by a ray of something resembling truth. Much of the violence stems from the revelation that one of the four loving but internecinely embattled sons is a homosexual. The acting of a cast of six is remarkable. Tues thru Fri at 8; Sat 7 & 10; Sun 3 & 7. Astor Place Theater, 434 Lafayette St (254-4370).

A Famous Lady—Musical about a young woman composer, set in London, 1919, by Phyllis Craig and Kate Dixon. 10/1-4, 8-11, at 8 p.m. Sun thru Wed. Carter Theater, 250 W 43rd (997-9582).

The Fantasticks—Musical based on the Rostand play, in its zillionth year and the end is not in sight. Has spawned plenty of on-Bdway talent. Tues thru Fri at 8 p.m. Sat at 7 & 10; Sun at 3 & 7:30. Sullivan St Playhouse at Bleecker (OR 4-3838).

Frogs—A cubist comedy by Carl Morse, directed by James Barbosa. 10/6, 7, 9, at 8 p.m. 10/8, at 4 p.m. Newfoundland, 6 W 18th St (255-4991).

Green Julia—Paul Ableman's play about two graduate students splitting up after five years of sharing rooms. Thurs thru Sat at 8 p.m. Sun at 7 p.m. 10/5-22. \$3. Three Muses Theater, Ansonia Hotel, Bdway and 73rd (247-5200).

Happy New Year—By Fladio Macio, directed by Robert Athayde. Thurs thru Sun, 10/5-8 at 9:30; 10/12-15, at 7:30. \$4. La Mama, 74A E 4th St (475-7710).

The Incredible World of Magic & Illusion—Richiardi, master of illusion, stars in an excellent and entertaining revue featuring a cast of expert magicians from all parts of the world. Tues thru Thurs at 8 p.m.; Fri & Sat at 7:30 & 10 p.m.; mats Sat & Sun at 3 p.m. The Village Gate, 160 Bleecker (473-7270).

Jean Cocteau Repertory—Thomas Middleton's Elizabethan comedy, *A Mad World, My Masters*, written in 1608; 10/7, 14, 21, 27, 28, at 10:30 p.m. Percy MacKaye's *The Scarecrow*, 10/6, 7, 13, 14, 20, 21, at 7:30; 10/8, 15, 22, 29, at 3 p.m. Bouwerie Lane, 330 Bowery at 2nd St (677-0060).

Keep An Eye on Amelia—A comedy by Feydeau, directed by Andres Castro. Fri thru Sun at 8 p.m. Thru 12/17. \$3. West Side Repertory, 252 W 81st (666-3521).

Lorelei, Please Don't Sit That Way—A one-act play by Neal Thompson and Jeanne Michels. Wed at 9 p.m. and Thurs thru Sat at 11:30 p.m. \$3. Priory Theater, 2162 Bdway (929-6062).

A Midsummer Night's Dream—Shakespeare's Comedy, directed by Sheldon Epps. 10/4-8, evenings at 8; Sundays at 3 p.m. \$3. Production Co. 249 W 18th St (691-7359).

Miss Truth—A play by Glory Van Scott, directed and choreographed by Louis Johnson. Fri & Sat at 8; Sun at 3 & 8 p.m. Thru 11/5. \$5. Nat Horne Theater, 440 W 42nd (736-7128).

Molly Bloom and the Women of Ireland—Selections from the works of Joyce, Wilde, O'Casey, Yeats, etc., performed by Susan Reed and Helga Kopperl, directed by Robert Elston. 10/4-8, at 8 p.m. \$2.50. American Renaissance Theater, 112 Charlton St (929-4718).

Momma's Little Angels—Louis La Russo II's new play about an Italian-American family living in Hoboken. Tues thru Sat at 8; Wed & Sat mat at 2:30. \$9. Quagh Theatre, 108 W 43rd St (221-9088).

Mrs. Dally Has a Lover—William Hanley's play. Fri thru Sun, 10/6-29, at 8 p.m. \$3. American Lyric Theater, 236 W 78th (595-0850).

New York City Stage Company—Shaw's *Pygmalion*, Chekhov's *Uncle Vanya*, Coward's *Hay Fever*, Nichols's *Joe Egg*. Wed thru Sun at 8 p.m., Sat mat at 2:30. \$4. Park Royal Theatre, 23 W 73rd St (877-0984).

Oklahoma—1943 musical with book and lyrics by Oscar Hammerstein II, music by Richard Rodgers, based on Lynn Riggs's play, *Green Grow the Lilacs*. Tues thru Sun at 8 p.m. mats Sat & Sun at 2:30. Thru 10/8. Equity Library Theater, 103rd St & Riverside Dr (663-2028).

On Golden Pond—Ernest Thompson's play about the life of a senior couple vacationing in Maine for their 26th straight summer, starring Frances Sternhagen and Tom Aldredge. Directed by Craig Anderson. Wed thru Sat at 8; Sun at 3 p.m. Thru 10/15. \$6. Hudson Guild, 441 W 26th (760-9847).

The Passion of Dracula—A totally new version of the Count's adventures (vastly preferable to the on-Broadway version), by Bob Hall and David Richmond. Peter Bennett directs. Tues thru Fri at 8 p.m. Sat at 7 & 10 p.m. Sun at 3 & 8 p.m. Cherry Lane Theater, 38 Commerce St (989-2020).

Peril at End House—An Agatha Christie mystery with Hercule Poirot solving it. Thru 10/16. Impossible Ragtime Theater, 120 W 28th (243-7494).

Pins and Needles—Revival of the 40-year-old musical revue by Harold Rome. Cast with members of the ILGWU, it ran from 1937 to 1941. Tues thru Sat at 8; mats Wed, Sat & Sun at 2 p.m. Thru 10/29. Roundabout/Stage One, 333 W 23rd (924-7160).

Platonov—Anton Chekhov's play about a schoolmaster who seduces the young ladies of a peaceful Russian village. Thurs thru Sat at 8; Sun at 5 p.m. 10/5-22. \$3. NYTE, 62 E 4th St (477-4120).

P.S. Your Cat Is Dead—An absurd and unnecessary act is the reviving of this play, by James Kirkwood. It had lasted, with a much better cast and a much better-appointed production, sixteen performances on Broadway, and then joined the eponymous feline in the happy mouse hunting grounds. Tues thru Fri at 8; Sat at 7 & 10; Sun at 3 & 7:30. Circle in the Square, 159 Bleecker St (254-6330).

Repertorio Espanol—Plays by Carballido, Lorca, de Rojas, Raznovich, Chocron, and Calderon. In Spanish in rotating repertory. For dates and time call 889-2850. Gramercy Arts Theater, 138 E 27th.

Richard II—Shakespeare's tale of murder, intrigue, and the masks of power, directed by Ron Daley. Fri to Mon, thru 10/16 at 8, except Sundays at 4. \$2.50.



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Sound Design OTTS MUNDERLOH Musical Direction DON JENNINGS Hair Styles TED AZAR

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BOB AVIAN BERNARD GERSTEN SUSAN MacNAIR

with (in alphabetical order)
Peter Alzade Danny Carroll Marilyn Cooper Dick Corrigan Patricia Drylie
Barbara Erwin David Evans Bud Fleming Carol Flemming Dottie Frank
Peter Gladke Victor Griffin Mickey Gunnerson Roberta Haze
Sally-Jane Heit Alfred Karl Adriana Keathley Gene Kelton
Bernard Knee Dorothy D. Lister John J. Martin Svetlana McLee
Joe Milan Mary Ann Niles Howard Parker Frank Pietri
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Co-choreographer
BOB AVIAN

Directed and Choreographed by
MICHAEL BENNETT

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AMDA Studio One, Ansonia Hotel, 73rd St & Bway (787-5300).

The Rivals—Sheridan's play, directed by June Rovenager. 10/13-16, 20-23, 27-30, at 7:30. Perry St Theater, 31 Perry St (929-2869).

A Second Chance—James Jennings's play about a woman in her mid-forties who begins a new career. Mon thru Wed thru 10/11. \$3. Royal Court Rep, 301 W 55th (997-9582).

Secrets—Drew Denbaum's play based on two short stories by Brendan Gill. Wed thru Sat at 8 p.m. Thru 10/15. \$3. Stage 73, 321 E 73rd (228-0900).

She Stoops To Conquer—Oliver Goldsmith's comedy, directed by Anthony Solter. Thurs thru Sat at 8 p.m. Thru 11/11. The Gathering Pl., 150 W 26th (924-6988).

Silent Fantasies—Vivian Belmont and Mark Stolzenberg in a mime duet and show made up of eight pieces, 10/5, 6, 7, at 8 p.m. 10/8, at 3 p.m. \$5. Open Eye, 316 E 88th (349-4251).

Soho Repertory Theatre—Poe in Person, 10/7 at 7 p.m.; 10/8 at 4 p.m. Shakespeare's *Richard III*, 10/6, 13, at 8:30; 10/7, 14, at 10:30; 10/8, 15, at 7:30. Soho Rep, 19 Mercer St (925-2588).

A Summer of Education—Comedy about a youth's first summer in New York, by Neal Weaver. Thurs thru Sat at 8 p.m. Sun at 3 p.m. thru 10/8. \$3. Meat and Potatoes, 58 W 39th (391-2346).

Take My Hand—With Nicholas Antonelli, Kevin Breslin, Thom Chapogas, Lisa Incremonia, David Kasparian, Michael Ventarola. 10/5-8, at 8 p.m. Little Theater, 5 W 30th (384-2063).

13th St Repertory—Israel Horowitz's *Line*, Thurs & Fri at 7:30, Sat at 10 p.m. Horowitz's *The Indian Wants the Bronx*. Sun at 9:30. Alan Rossett's *Double Dreamburger*, Thurs & Fri at 10; Sat at 7:30. Brother Theodore entertains, Sat at midnight. 13 St Theater, 50 W 13th (741-9282).

Triptych—Ernest A. Jodelovitz's play about three sisters who visit their father in Los Angeles for the holidays; together with his play *Sammie*. In English. Thru 10/22. \$3. Jewish Repertory Theater, 344 E 14th St (674-7200).

Troilus & Cressida—Shakespeare's tragedy, directed by Andrei Belgrader. Thurs thru Sat at 8 p.m. Sun at 3:30 p.m. \$3.50. The Changing Space, 120 W 28th St (675-7656).

Troupe Repertory—Herschel Hardin's *Esker Mike and His Wife*, Agiluk, thru 10/8. \$3. *A Room in Hotel Babylon* by Ed Evans. *Poco & Mrs. Casey Will Find Us in the Morning*, by Herbert Lehman, thru 10/19. \$3. Phone for times. The Troupe, 335 W 39th (244-9699).

Vanities—Three girls from Texas grow old but not up. Jack Heifner's attractive and nicely observed play covers familiar ground (*The Group*, *Grease*, etc.), but Garland Wright's coiled-spring direction of a three-member cast (Sally Sockwell, Cordis Heard, Patricia Miller) gives the work cogency and wit. Westside Theatre, 407 W. 43rd St (541-8394).

Zero Line—A play about four mental patients trapped on a train. By Alfonso Vallejo, directed by Lynn Michaels. Thurs thru Sat at 8; Sun at 3:30, Thru 10/8. \$3. Open Space in Soho, 64 Wooster St (966-3729).

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After Dark

NIGHTCLUBS

Ambrosia—115 E 60th. Candle-lit art-deco restaurant, with pianist Keith Ingham playing nightly, Mon thru Sat, all the favorite songs one likes to hear. Closed Sundays (838-6662).

Applause—40th St & Lex. Restaurant club, with singer-pianist Ann Lebeaux holding forth Mon thru Sat from 8 p.m. (687-7267).

Arthur's—44 W 56th. Continental cuisine, showcase Tues & Wed. Other nights singing waiters and waitresses (581-9765).

The Balalaika—300 E 24th. Russian nightclub-restaurant. Singer Emil Gorovets and other Russian entertainers start their stuff at 9:30 p.m.; Fri & Sat at 9:30 and midnight. Dancing to instrumental trio. Closed Mondays (532-9297).

Barbizon Plaza Library—6th Ave, betw 58th & 59th. Lively discotheque, open Mon thru Fri, 4:30 p.m. to 3 a.m.; Sat, 9 p.m. to 3 a.m.; Sun, 8 p.m. to 2 a.m. (Cl 7-7000).

Brandy's II—84th & York. Supper club of wood, brick, and Commodore Hotel fixtures. Touch dancing nightly (879-5299).

Cachaça—403 E 62nd. Mirrors, dining at marble-topped tables, dancing, potted palms, gray velvet Chesterfield sofas (688-8501).

Catch a Rising Star—1487 1st Ave. Continuous entertainment by comics and singers Tues thru Sun, with steadies Pat Benatar and David Sayh (794-1906).

La Chansonnette—890 Second Ave. Rita Dimitri performs Monday thru Saturday. The Chansonnette Trio plays for dancing (PL 2-7320).

Chateau Madrid—48th St & Lex. A Latin fantasy revue featuring singer Migulito Valdes, at 9:30 & midnight; Sat at 8:30, 11:30 & 1:30 thru 10/8, 10/10-12/31, "Latin Fire". Closed Mon (PL 2-8080).

Club Ibis—151 E 50th. Egyptian decor, international cuisine, and a lively revue with chorus girls and specialty acts. Showtimes Mon-Fri, 9:30 & midnight. Sat, 8:30, 11:45 & 1 a.m. Disco dancing until 4 a.m. Closed Sun (753-3471).

Comic Strip—1568 Second Ave. Restaurant, comedy spot with an improvisational entertainment. Sun thru Fri, fun starts at 9; Sat at 9 & 12:15 (861-9386).

Copacabana—10 E 60th. Restaurant-discotheque with entertainment. Closed Sundays (755-6010).

Copa-Disco—10 E 60th. Huge dance floor with much light and sound. Fri & Sat only, 10 p.m. to 4 a.m. (755-6010).

Cotton Club—666 W 125th. Thru 10/2, Singer Chuck Jackson, with Carol Cass as emcee. Entertainment and disco dancing to the music of the Cotton Club Orchestra. Two shows nightly at 10:30 p.m. & 1 a.m. Showcase every Tuesday, 10/9, at 10:30 p.m. & 1 a.m., Lofty Zebra, an African jazz group (MO 3-7980).

Dangerfields—1118 First Ave. Singer Vic Ventura and comedian Tony DiAndrea, at 9:30 & 11:30. Talent shows from 9:30 Sundays (593-1650).

David K's Aquarium Lounge—1115 Third Ave. Singer/pianist Hugh Shannon here nightly Wed thru Sun from 9 p.m. thru 2 a.m. Singer/pianist Dickson Hughes is here at the cocktail hour, 6 to 8:30, Mon thru Fri (371-9090).

Dionysos—304 E 48th. Stelios, a band for Greek dancing. Elena Voulgari entertains nightly. Interesting decor, and international cuisine (758-8240).

Hippopotamus II—405 E 62nd. A ravishing place with a fireplace, an English club atmosphere, and a fine chef. Plus disco-dancing from 10 to 4 a.m. nightly (486-1566).

Hors D'Oeuvre (Windows on the World)—1 World Trade Center. Sup, watch the view, dance, to continuous music. Tues thru Sat, guitarist Al Gafa and bassist David Bernstein, from 7:30 until 12:30. Al Haig alternates on the piano with the Woldin group from 9:30 until 1 a.m. Sundays, Roger May trio plays for tea dancing from 4 until 11:30 p.m., and on Mondays from 7:30 to 12:30 a.m. (938-1111).

Improvisation—358 W 44th. Comics and singing waitresses all night long, seven days a week; food; total informality (765-8268).

Jimmy Weston's—131 E 54th. The Mike Cerrati Trio appears nightly except Sundays at 10 p.m., midnight and 2 a.m. thru 11/4. The Tommy Furtado Trio plays Tues thru Sat, and the Bernie Leighton Quartet, Sun & Mon evenings (838-8384).

Mamma Leone's—239 W 48th. Lavish cuisine with continuous entertainment by singers and guitarists and accordionists (JU 6-5151).

Les Maryeurs—Madison at 77th. Pianist-singer Ronny Whyte is accompanied by bassist Jack Six, Tues thru Sat, 8:30 p.m. to 1 a.m. (628-3333).

Les Mouches—559 W 26th. 10/4, 5, singer Marta Sanders, at 10:30 p.m. (695-5190).

Once Upon a Stove—325 Third Ave. Singing waiters & waitresses, & Fri & Sat, thru September, dancing, cheek-to-cheek, to the Randy Corts Combo from 8 p.m. to 2 a.m. (683-0044).

L'Oubliette—2 W 55th. Soul French discotheque with fine music and atmosphere (265-1595).

Playboy Club—5 E 59. Thru 10/14, jazz/rhythm 'n' blues singer Joe Williams. Entertainment, dining, and dancing (PL 2-3100).

Rainbow Grill—65th floor, Rockefeller Plaza. Viva! Viva! a new revue with seven chorus girls and five chorus boys (PL 7-8970).

Rainbow Room—65th floor, Rockefeller Plaza. Exquisite, enormous dining and dancing room, with a view of the entire world, almost. Sy Oliver and his orchestra nightly, except Monday (PL 7-9090).

Reflections—40 E 58th. Attractive bi-level discotheque, open Fri & Sat from 10 to 4 a.m. (MU 8-3365).

Le Refuge—309 E 83rd. Charming French dining place with live baroque guitar and harp music, nightly, from 7 p.m. (UN 1-4505).

Roma di Notte—137 E 55th. Italian cabaret with hideaway caves for private dining. Dancing to the Roma 88 Orchestra, plus strolling musicians from 8 p.m. to 2 a.m. Closed Sundays (832-1128).

Roseland—239 W 52nd. 10/6, Harry James and his orchestra perform this evening. Ballroom open for dancing Wed and Fri, from 5:30; Thurs & weekends from 2:30. American and Latin bands. Midnight disco Wed, Fri, Sat. Dance class & show Wed night (Cl 7-0200).

Shepherd's—Park Ave & 56th. Disco dancing continuously on the glass floor. Thru 10/7, Conchita and the Far East at 9:30, 11:30 & 1:15 a.m., early show at 9 p.m. Fri & Sat. (421-0900).

Sirocco—29 E 29th. Greek-Israeli nightclub starring Aris San, a disco dance band, The Siroquettes (a chorus line), & other ethnic entertainment. Closed Mondays (683-9409).

Stork Club—112 Central Park South. Perhaps the most elegant room for dining and dancing in the city. Horace Diaz and his quartet supply dance music Mon thru Sat 8:30 p.m. til 1:30 a.m. (581-7080).

Tavern On The Green—Central Park at W 67th. Pianist Charlie Cochran, accompanied by bass player Ernie Furtado, in the Elm Cafe, from 9 p.m. to 1 a.m., Wed thru Sun (873-3200).

Touches—190 Third at 17th. Discotheque, all scintillation, and mirrors, downstairs from that estimable eatery known as Tuesdays (533-7902).

THE HOTEL ROOMS

Biltmore, 43rd St at Madison (687-7000, ext.424). The Phillips Brothers, with drums and piano, from 8 p.m. to 1 a.m. Mon thru Fri.

Carlyle, Madison Ave & 77th (744-1600). **The Cafe**: thru 12/31, Bobby Short plays Tues thru Sat at 9:45 & 11:30 with a late 1 a.m. show Fri & Sat. **Bemmelmans Bar**: Barbara Carroll plays piano Mon thru Sat from 9 p.m.

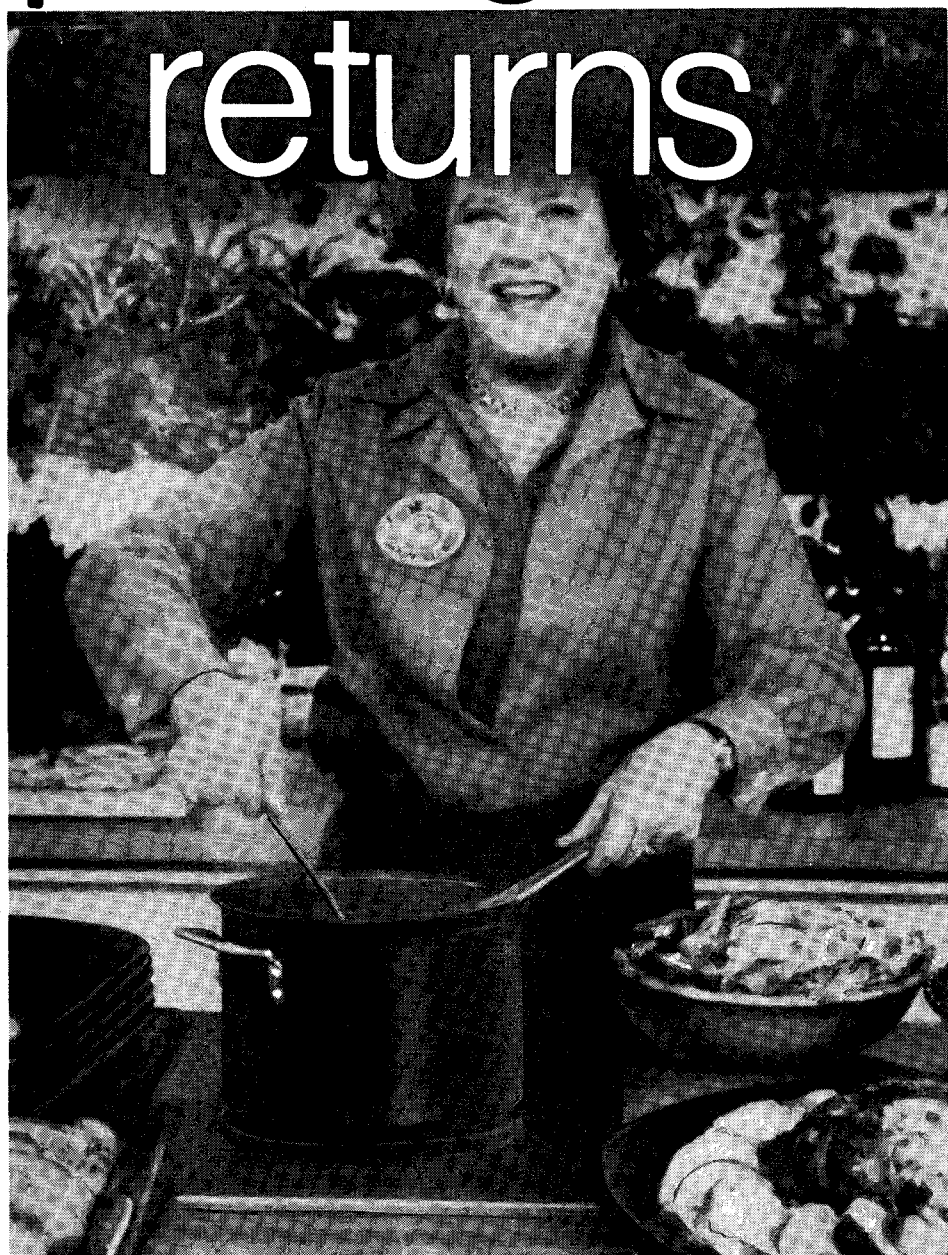
Pierre, 5th Ave & 61st St (838-8000). **The Cafe**: That rarity, a class joint where the music promises more than background cholesterol. The reason: guitarist Bucky Pizzarelli, who leads a trio Tuesdays thru Saturdays, playing ballads and swingers and an occasional Django Reinhardt meditation. Tues thru Sat, 8:30 to 12:30 a.m. A pianist takes over Sunday and Monday.

Plaza, Fifth Ave at 59th (PL 9-3000). **Edwardian Room**: Dance music by the Roger Stanley trio, Tues thru Sun from 6:30 p.m. to 12:30 a.m.

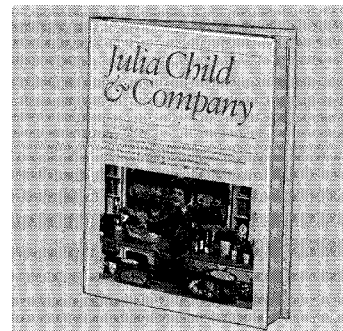
Sheraton, 55th & 7th Ave (247-8000). **Sally's**: Turn of the century lounge-cabaret, with entertainment nightly, except Sun, from 9:30 to 1:30 a.m. Thru 10/14, Chazz and Jeannie. **The Falstaff Room**: Singer/pianist Judy Keithley, 5 to 10 p.m., Mon thru Fri. And from 10 p.m. to 1 a.m. singer/pianist Jennifer Scott.

Starting October 4, free ticket registration at A&S Brooklyn Special Events for Saturday October 14, 12 noon to 1 p.m. A&S Brooklyn 5th floor Gourmet Kitchen

The prodigal Child returns



After a five year absence from the public (and Public TV) eye, Julia's back with a new way of cooking. No longer strictly classical French, her new eclectic style highlights complete meals for a variety of special occasions. To salute the October 7th premiere of her new P.B.S. series "Julia Child and Company" and the release of her new cookbook of the same name, she'll be here at A&S...sauteeing Steak Diane, wokking with vegetables, creating Crepes Suzette, inscribing copies of "Julia Child and Company" and filling her personal niche once again for all of us who've missed her. Registration Monday through Friday 10 a.m. to 5 p.m. But hurry. Our limited tickets are sure to be whisked up in record time. After the dishes are done, Julia and Paul Child will be autographing copies of "Julia Child and Company" (Alfred A. Knopf) *15. So enjoy something cordial after the meal.



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BALLY
OF SWITZERLAND

St. Regis Sheraton, 5th Ave & 55th (PL 3-4500). **Old King Cole**: Continuous dinner/dance music, Ray Hartley, pianist, Mon thru Thurs, 5:30 to 8 p.m. The Peter Duchin Quartet headed by pianist John Bunch, 8 p.m. to 1 a.m., Fri & Sat, 9 p.m. to 2 a.m.

UN Plaza, 44th & First Ave (355-3400). **Ambassador Lounge**: Greenhouse with muted lights is the setting for Dick Hankinson at the piano, Monday through Friday.

JAZZ—ROCK—GUITAR, ETC.

JAZZLINE 421-3592.

Call for latest information as to when and where They're playing.

Ali's Alley—77 Greene St. 10/3-7, Rashied Ali Quintet. 10/10-14, Charles Tyler Ensemble. Jaki Byard's big band comes in Mondays, and is always a treat (225-9042).

Arthur's Tavern—57 Grove St. Dixieland on Monday evenings with the Grove Street Stompers at home base from 9:15 until 1 a.m. Mable Godwin at the piano Thurs thru Sat, 9:30 to 3:30 a.m. (CH 2-9468).

Assembly—16 W 51st. Pleasant restaurant, with singer-pianist Marty Berns playing Mon thru Fri until 10 p.m., scores of hit movies, Beatle songs, requests (581-3580).

Ballroom—458 West Bdw. 10/3-7, the Yale Whiffenpoofs make their cabaret debut. 10/3 at 10:30, Jan Higgins performs. Shows at 8:30 & 10:30, Tues thru Sat (673-9121).

Beefsteak Charlie's—Fifth Ave & 12th St. 10/4-7, 11-14, Roland Hanna. 10/18-21, Lee Konitz Trio (675-4720).

Bondini's—62 W 9th St. Fridays thru Sundays, Peggy Hewett, Norman Rollings, and the all-girl orchestra of Miss Faun, present a musical fantasy. Fri at 11:30; Sat at midnight, and Sun at 9 p.m. (777-0670).

The Bottom Line—15 W 4th St. 10/3, Jim Ringer & Mary McCaslin; Robert Williamson & His Merry Band. 10/6, 7, Ray Barretto, Spyro Gyra. 10/8, 9, The Dictators (228-6300).

Benihana Palace—15 W 44th. Hiroko Kondo plays pop organ in the bar, Wed thru Sat, in an authentic Japanese inn setting (682-7120).

Cafe Fanny—Hotel Biltmore, Madison & 43rd. 19th century cafe with an informal ambience, which is open to midnight always. The Curtis Sisters, Gale on violin and Prudence at the piano (687-7115).

PLEASE COME TO SEE ME



Ira Siff offers songs and comedy, with Richard Burke at the piano, at **The Duplex**, 55 Grove Street, off Sheridan Square, Fridays & Saturdays, October 6th & 7th, 13th & 14th, at 9 & 11 p.m. Call 243-9306 for reservations, after 5 p.m.

Carnegie Tavern—165 W 56th. Jazz pianist Ellis Larkins, known for his crystal touch, lilting swing, enormous repertoire, and short sets, is well worth hearing, 8 to midnight (PL 7-9522).

Christy's Skylite Gardens—64 W 11th. Charming restaurant filled with plants, skylights, and music nightly (673-5720).

The Clubhouse—1315 Second Ave (at 69th). Steakhouse, with a tennis and golf motif, and jazz/blues/ballads singer and pianist Sandra Alexander entertaining nightly (628-0600).

Eddie Condon's—144 W 54th. The city's bastion of traditional jazz boasts a house band led by club-owner Red Balaban, and includes the patriarch of jazz trombone, Vic Dickenson. On Sundays, a young tenor saxophonist named Scott Hamilton leads his own band and does very nicely by the Ben Webster-Don Byas tradition. 10/3, trombonist George Massin sits in (265-8277).

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TO: CHICAGO (CT)					
Leave	Arrive	Flight	Stops	Equip.	Operates
From: LA GUARDIA (ET)					
7:00a L	8:08a	547	NON-STOP	727	Daily
8:00a L	9:24a	609	NON-STOP	727	Ex Sa Su
9:00a L	10:14a	235	NON-STOP	727	Daily
10:00a L	11:14a	381	NON-STOP	727	Daily
11:00a L	12:13p	293	NON-STOP	727	Daily
12:00n L	1:08p	221	NON-STOP	727	Daily
1:00p L	2:08p	633	NON-STOP	727	Ex Sa
2:00p L	3:14p	493	NON-STOP	727	Daily
3:00p L	4:17p	431	NON-STOP	727	Ex Sa
4:00p L	5:20p	315	NON-STOP	727	Daily
5:00p L	6:17p	391	NON-STOP	727	Ex Sa
6:00p L	7:23p	377	NON-STOP	727	Daily
7:00p L	8:16p	259	NON-STOP	727	Ex Sa
8:00p L	9:13p	582	NON-STOP	727	Daily
9:00p L*	10:08p	335	NON-STOP	727	Ex Sa
From: NEWARK (ET)					
7:00a E	8:05a	269	NON-STOP	727	Daily
9:45a E	10:52a	65	NON-STOP	D10	Daily
1:05p E	2:15p	561	NON-STOP	707	Daily
3:35p E	4:47p	527	NON-STOP	707	Daily
7:15p E	8:27p	694	NON-STOP	707	Ex Sa
From: JFK (ET)					
6:45p K	8:10p	627	NON-STOP	727	Daily
From: ISLIP, L.I. (ET)					
7:00a	8:05a	451	NON-STOP	727	Ex Su
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*Effective Oct. 15 on all flights in the continental United States and Canada.

The Cookery—University Pl at 8th St. 10/2-7, the excoiating blues shouter, Big Mama "Hound Dog" Thornton, accompanied by Sammy Price. On 10/9, the redoubtable 84-year-old blues singer Alberta Hunter returns to take up residence. She's been in Memphis for the premiere of "Remember My Name," the new Robert Altman film, for which she wrote the score (OR 4-4450).

Coriander—314 E. 72 St. This cozy little restaurant is much enhanced by the presence of pianist-singer Joe Derise, a veteran charmer with an impeccable repertoire. He appears nightly from 10 p.m., with bassist Phil Leshin (794-2700).

Crawdaddy—45th St & Vanderbilt. Genuine New Orleans restaurant. Thru 10/6, jazz cornetist Dick Sudhalter & his trio (pianist Mike Renzi and drummer Don Reid). Mon thru Fri, 6:30 to 11:30 p.m. From 10/9, Clarinetist Clarence Hutchenrider and his Trio (Freddie Stoll on drums and Charles Queener on piano) (687-1860).

Le Farfalle—209 W 48th. Split-level disco with large dance floors and extra special effects. Wed thru Sun from 10 p.m. to 7 a.m. (582-0352).

Grand Finale—210 W 70th. Thru 10/8, Chita Rivera entertains Tues thru Thurs at 9; Fri, Sat & Sun at 9 & midnight. 10/9-14, at 8:30 & 11:30, Stephanie Mills (759-3303).

Gregory's—First Ave at 63rd. Mon, Walter Davis jr leads a trio with bass and guitar. Tues, Chuck Wayne Trio. Another piano-bass guitar trio, led by Hod O'Brian and featuring the marvelously fluent guitarist Joe Puma, takes over Wed thru Sun (371-2220).

Hopper's—6th Ave at 11th St. From 10/2, guitarist Gene Bertoncini and bassist Michael Moore. Mon thru Sat, 9:30 & 11:30 p.m.; Fri & Sat extra show at 1 a.m. Closed Sundays (260-0250).

Jazzmania Society—14 E 23rd. The jamming here is informal and swinging, the atmosphere unbeatable (477-3077).

Jimmy Ryan's—154 W 54th. The electrifying trumpeter Roy Eldridge is at his second living room (eight years at the same stand), and is always worth a late night visit. He is at the helm of a quintet, with the expert drummer Eddie Locke, and plays and sings blues, cotton curtain items, ballads, and fiery swingers. Mon & Sun, Max Kaminsky, no slouch either, leads the band. Stan Gold Quartet, 5:30 to 8 p.m. on Fridays (664-9700).

Los Madriles—236 W 52nd. Spanish food and Roberto Lozano who plays the synthesizer and sings Fri thru Sun, 9 p.m. to 4 a.m. Guitarist-singer Luis Meyers here Fri & Sat from 6 to 9 p.m. (582-3193).

Michael's Pub—211 E 55th. Jazz singer Earl Coleman here thru 10/14, accompanied by pianist Tommy Flanagan, from 9:15 p.m. Mondays, Woody Allen indulges in wish fulfillment and Dixieland clarinet (PL 8-2272).

Mikell's—Columbus Ave at 97th. Pianist Dave Matthew and his 12-piece band are here 10/5-7, from 10 p.m. to 2 a.m. (864-8832).

Monsignore II—61 E 55th. Plush place with excellent service, a great chef, and strolling guitarist-singer Bravo Riccardo entertaining Mon thru Sat from 6:30 (EL 5-2070).

Nickels—227 E 67th. Cozy ambience and good food. Customers can sing along with Jerry Scott at the piano, from 8:30 until closing (794-2331).

Oliver's—141 E 57th. English-type restaurant, with singer-pianist Danny Deaver, Tues, Wed, Thurs & Sat, 6 to 11 p.m. Mon & Fri evenings singer-pianist Elaine Francis (753-9180).

O'Lunney's—915 Second Ave betw 48th & 49th. Reasonably-priced eatery where you can dance and listen to country and western music, Mon thru Sat from 9; Sun from 8 is for bluegrass (751-5470).

Onde's—160 E. 48th. Supper club with split level room for dancing. The Art Syms band and pianist-singer Baba Motta perform from 7:30 on every night but Sunday (752-0200).

The Other End—149 Bleeker. 10/4-7, The Woodstock Mountains Revue's come to town. The Wide-spread Depression Orchestra's here for a Mon series, thru 10/23, from 9 p.m. to 1 a.m. (673-7030).

Ponte's—39 Desbrosses St. Italian cuisine. Every night but Monday, Dino Palermo and his guitar plus strolling violinists Frank and Andy on Fri & Sat. Closed Sundays (CA 6-4621).

The Priory—224 E 53rd. Early American decor and food, plus the singer-pianist Don Tabor nightly except Sun, 9 p.m. to 1 a.m. (753-1090).

Ramayasa—123 W 52nd. New York's only authentic Indonesian restaurant, with plenty of rijsttafel, and a show with dancers, musicians, and singers (581-1170).

Red Blazer Too—1576 Third Ave, nr 88th. Mon & Thurs, the Sol Yaged Quartet; Tues, Vince Giordano & the New Orleans Nighthawks; Fri, Betty Comora, with John Bucher's Speakeasy Jazz Babes (876-0440).

Reno Sweeney—126 W 13th. 10/3-8 at 9 & 11:30, singer Gloria Loring (691-0900).

Sacred Cow—228 W 72nd. Lovely dining place. Ernie Kemm is at the keyboard nightly. Waitresses and waiters participate in the entertainment (873-4067).

Sea Breeze—27 W 72nd. A large handsome seafood place. Thurs thru Sat, from 8 p.m. pianist-singer Jerry Toy Greenberg offers selections from Gershwin, Porter, Sondheim, etc. Tues and Wed, Larry Orleno does the same with ballads, standards, and the rest (595-2534).

Seventh Avenue South—21 7th Ave So. Jazz nightclub. 10/4-8, Chico Hamilton Quintet; 10/11-15, Randy Brecker Quintet. Tuesdays, Nanette Natal & Trio (242-4694).

Sweet Basil—88 7th Ave So. 10/3-7, David Amram. 10/10-14, Anthony Davis Quintet (242-1785).

37th St Hideaway—32 W 37th. Music for dinner and dancing Tues thru Sat from 7 p.m. on by guitarists Peter Girardi & Alain Levy. Songs from 8 p.m. by Diana Macris. Closed Sun (947-8940).

Tramps—125 E 15th. Thurs thru Sat, thru 10/7, singer Beverly Rohlehr. From 10/9, LeCor, a jazz-oriented soft-rock group (260-0370).

Tre Amici—3rd Ave & 74th. Elegant setting and Italian cuisine. Charles De Forrest entertains nightly at the keyboard (535-3416).

Le Vert-Galant—109 W 46th. Maurice's handsome French place, convenient for excellent dining in the theater district, Byron Sommers sings in the lounge, and there is piano entertainment nightly. Closed Sunday (JU 2-7989).

Restaurants

Below, mini-reviews of restaurants recommended by our restaurant critics, who chose the restaurants independently and dined there anonymously. (S.B.) Seymour Britchky. (G.G.) Gael Greene. The code: AE, American Express; CB, Carte Blanche; DC, Diners Club; MC, Master Charge; V, Visa.

The Greats

Christ Cella—160 E 46th. Spartan of appointments, lavish with quality, this place knows the value of customers and treats them accordingly. Idiotically, there is no printed menu, but the waiters discuss the availabilities with patience, thoroughness, and intelligence. The broiled steaks and broiled lobsters are superb. Mon thru Fri noon to 10:30 p.m.; Sat 6 p.m. to 10:30 p.m. Dinner entrées \$10 to \$25. Jacket and tie required at all times. AE CB DC MC V (697-2479). (S.B.)

The Four Seasons—99 E 52nd. Exciting, coldly elegant, rich, even strongly romantic. In the Bar Room, haunt of the literary set: grilled food, served quickly, and it's less expensive than the fare in the Pool Room. Bar Room: Mon thru Fri noon to 2 p.m. & 5 p.m. to 9:30 p.m.; Sat noon to 2 p.m. Dinner entrées \$8.50 to \$14.50. Pool Room: Mon thru Fri noon to 3 p.m. & 5 p.m. to 11:30 p.m.; Sat 5 p.m. to 11:30 p.m. Dinner entrées \$12.50 to \$18.50. Jacket and tie required at all times. AE CB DC MC V (754-9494). (G.G.)

Gloucester House—37 E 50th. A number of seafood restaurants in New York are reliable for their simple fish dishes. This is one of them. But this is the only such place that also serves good chowders and shellfish stews; vegetables that are crisp and fresh;

light-as-air French-fried onion rings; and strawberry shortcake made with real biscuits and true whipped cream. Amazingly expensive. Handsome nautical decor. Daily noon to 2:30 p.m. & 5:30 p.m. to 10 p.m. Dinner entrées \$10.50 to \$21.50. Jacket and tie required at all times. AE CB DC MC V (755-7394). (S.B.)

La Caravelle—33 West 55th. Snobbish and good; all the joys and barbs of French dining in the classic New York style. Mon thru Sat noon to 2:15 p.m. & 6 p.m. to 10:15 p.m. Dinner entrées \$15.75 to \$25. Jacket and tie required at all times. No credit cards (586-4252). (G.G.)

Oyster Bar & Restaurant—Downstairs, Grand Central Station, Vanderbilt & 42nd. The atmosphere is cold and noisy, but the the fish is almost always impeccably cooked, and there's a dazzling gathering of shellfish you can buy by the piece. Mon thru Fri 11:30 a.m. to 9:30 p.m. (last seating). Dinner entrées \$4.95 to \$11.95. AE CB DC MC V (532-3888). (G.G.)

The Palace—420 E 59th. French classics cooked to order. The closest experience to Michelin-three-star excess in America. In this, the most expensive restaurant in New York, the food is not merely good, it's dazzling. Mon thru Sat seating 6:30 p.m. thru 9:30 p.m. Prix-fixe dinner \$80. Jacket and tie required. AE CB DC MC V (355-5150). (G.G.)

Shun Lee Palace—155 E 55th. The Hunanese dishes are peppery dynamite. Mandarin, Szechuan, and mild Cantonese cuisine too. Fancy service. If you're serious about Chinese food, say so and avoid the tourist treatment. Daily noon to 11 p.m. Dinner entrées \$9 to \$19; prix-fixe dinner \$14. AE CB DC (371-8844). (G.G.)

Trattoria da Alfredo—90 Bank St at Hudson. Crowded, noisy, often booked days ahead, this food-establishment hangout does sublime things with vegetables, lush pastas, and a good fish soup. At times, sad to note, the waiters, normally sweetly manic, grow testy, if not arrogant, and even the kitchen sometimes sputters. Bring wine. Wed thru Sat noon to 2:30 p.m. & 6 p.m. to 10:30 p.m.; Sun 6 p.m. to 10:30 p.m. Dinner entrées \$4 to \$7. No credit cards (929-4400). (G.G.)

Windows on the World—1 World Trade Center. The most spectacular restaurant in the world, 107 stories above New York. If the food is sometimes pedestrian, the views are so splendid you may not notice. Mon thru Fri 5 p.m. to 10 p.m. (last seating); Sat noon to 3 p.m. & 5 p.m. to 10 p.m. (last seating); Sun noon to 7 p.m. (buffet). Dinner entrées \$10.75 to \$17.95; prix-fixe dinner \$19. Jacket and tie required at all times. AE CB DC MC V (938-1111). (G.G.)

Wonderful Settings

Ambassador Grill—United Nations Hotel, 1st Ave at 44th. Luxurious comfort in a setting of hard-edged modernity, starkness and posh, marble floors and burgundy velvet, polished crystal and fresh flowers, and an overhead trompe l'oeil arrangement of glass and mirrors that recedes upward like an inverted glittering cascade. The food is mostly French, and the simpler dishes are very well prepared. Daily 7 a.m. to 11 a.m.; noon to 3 p.m. & 6 p.m. to midnight. Dinner entrées \$9 to \$15. Jacket and tie required at dinner. AE CB DC MC V (355-3400). (S.B.)

Barbetta—321 W 46th. The dining garden is serene, with trees and vines around umbrella-shaded tables and an illuminated pool—a spiffy glade in a sylvan setting. The Italian food is the best out-of-doors eating in town, if your captain steers you in the right direction. The green pasta with bolognese sauce is wondrous. Mon thru Sat noon to 2 p.m. & 5:30 p.m. to 11 p.m. Dinner entrées \$9.75 to \$14.75; pre-theater (5:30 p.m. to 7 p.m.) prix-fixe dinner \$17.50. Jacket required at dinner. AE CB DC MC V (246-9171). (S.B.)

Box Tree—242 E 50th. This tiny restaurant is lovingly assembled, with an impeccable eye for ornament. It is like a dark jewel, bejeweled. The food is of French inspiration, but idiosyncratic and often superb. The vacherin—a hazelnut meringue filled with whipped cream and berries—may be the most sublime dessert in New York. Mon thru Fri lunch at 12:30 p.m.; Mon thru Sat dinner sittings at 6:30 p.m. & 9:30 p.m.; Sun at 7:30 p.m. Prix-fixe dinner

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AROUND TOWN

\$28.50. Jacket required at dinner. No credit cards (758-8320). (S.B.)

La Goulue—28 E 70th. This place is a re-creation, with movie-set realism, of what seems like a bit of old Paris that has survived since the turn of the century. Dark wood, mirrors, and polished brass are the principal elements in this Art Nouveau fantasy. There are single long-stemmed flowers on each white-linen table, and there is a little zinc-topped bar. The simple French food is mostly fine. Daily noon to 3 p.m. & 6:15 p.m. to 11:30 p.m. Dinner entrées \$8.75 to \$14.75. AE DC (988-8169). (S.B.)

Russian Tea Room—150 W 57th. The Tea Room is a glittering heterogeneity of things to eat, people to see, objects that adorn. It is intoxicating, even without its list of exotic vodkas. The food is splendid, most notably the blini—browned and fluffy buckwheat pancakes that you wrap around sour cream and caviar. Sun thru Fri 11:30 a.m. to 12:30 a.m.; Sat 11:30 a.m. to 1:30 a.m. Complete dinners \$9 to \$17.75. Jacket required at dinner. AE CB DC MC V (265-0947). (S.B.)

Tavern on the Green—Central Park at W 67th. A fantasy glass pavilion dripping with Baccarat chandeliers and other magnificent excess from the irrepressible dream-merchant, Warner LeRoy. So far, not even the celebrated chef, imported at awesome salary, has been able to get the kitchen to sparkle too, but the desserts are wonderful. Mon thru Fri noon to 4 p.m. & 5:30 to midnight; Sat 11 a.m. to 4 p.m. & 5:30 to midnight; Sun 10:30 a.m. to 4 p.m. & 5:30 to midnight. Dinner entrées \$6.95 to \$21. AE CB DC MC V (873-3200). (G.G.)

The "21" Club—21 W 52nd. Still the obligatory club where people love to be accepted, even though the food is basically boring. Mon thru Sat noon to 1 a.m. Dinner entrées \$12 to \$16. Jacket and tie required. AE CB DC MC V (582-7200). (G.G.)

Highly Recommended

Da Silvano—260 6th Ave betw Houston & Bleecker. This place may alter your notion of the breadth of Italian cookery: vibrant spaghetti puttanesca, with a sauce of tomatoes, olives and anchovies; excellent daily seafood specials, usually herbed; wondrous white-grape pie. A few extra tables are on the sidewalk when the weather is fine. Very busy. Mon thru Fri noon to 3 p.m. & 6 p.m. to 11:30 p.m.; Sat 6 p.m. to 11:30 p.m.; Sun 5 p.m. to 11 p.m. Dinner entrées \$5.75 to \$12.25. No credit cards (982-0090). (S.B.)

Gage & Tollner—372 Fulton St, Bklyn. The most elaborate seafood menu in the city is available in this carefully preserved nineteenth-century relic. There are great rows of huge arched mirrors, well-worn mahogany tables, and ancient chandeliers within which, on certain winter nights, gas flames flicker in century-old fixtures. The clam belly broil is understandably legendary. Mon thru Fri 11:30 a.m. to 9 p.m.; Sat 4 p.m. to 11 p.m. Dinner entrées \$6 to \$23. AE DC MC V (875-5181). (S.B.)

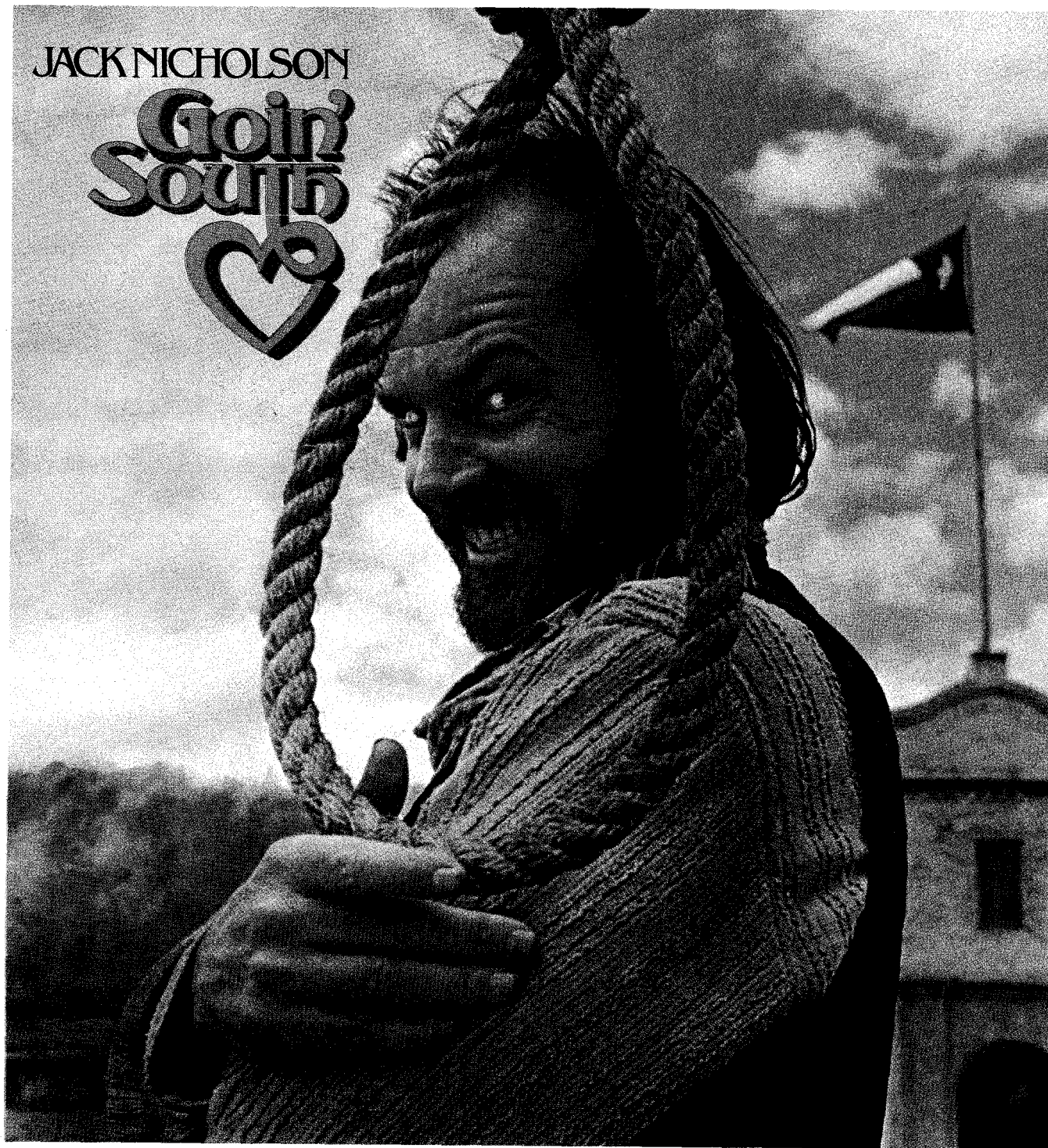
Grotta Azzurra—387 Broome St. This garish hole in the ground specializes in cooking with tomatoes and garlic. For the stoutest and most elemental Italian food, come here—but you may have to wait, for reservations are not taken, and d'grotta (as its fans call it) is busy. Tues thru Sun noon to midnight. Dinner entrées \$4.75 to \$9.50. No credit cards (226-9283). (S.B.)

La Petite Ferme—973 Lexington betw 70th & 71st. This is the best exponent of simple French cooking in town. The setting is of studied bucolic simplicity, with such accents as an ancient rake standing in a corner, plaid dish towels for napkins, doves in a cage. The mussel appetizer, with chopped red onions and a vinaigrette dressing, can inspire the jaded, revive the forlorn. Mon thru Sat noon to 2:30 p.m. & 6 p.m. to 10:30 p.m. Dinner entrées \$10 to \$13. AE DC MC V (249-3272). (S.B.)

Pietro's—201 E 45th. Pietro's is a glimpse at an earlier time, when a public eating place was a room with rows of tables. The steaks and chops are terrific, the Italian food not so terrific. One flight up is where everyone wants to be, and two flights up is just as good. The waiters are exemplary. Not a dessert house. Mon thru Fri noon to 10:30 p.m. Dinner entrées \$7.50 to \$14.90. No credit cards (682-9760). (S.B.)

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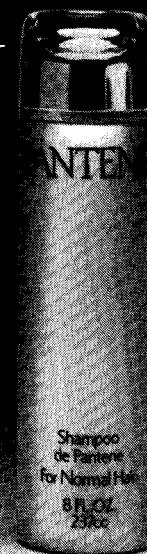
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AROUND TOWN

Le Veau d'Or—129 E 60th. Contented crowds have been coming here for hearty French country cooking for decades, and the place seems hardly ever to change. Le Veau d'Or has the warmth of golden wood, of red leather, and of a contented and civilized clientele to whom fashions are merely fashions. Mon thru Sat noon to 2:30 p.m. & 6 p.m. to 10:30 p.m. Complete dinners \$11.90 to \$19 (838-8133). (S.B.)

Nice and Inexpensive

The East West Restaurant—105 E 9th. Health food à la Japanese, with an emphasis on vegetables, fish, and tempura cooking. You may bring your own beer or wine, but the chopstick-wielding young people who keep this simple place busy drink tea, mostly. Clapboard walls, hanging plants, and lots of long hair. Daily 4 p.m. to 11 p.m. Dinner entrées \$3.50 to \$7.50. No credit cards (260-1994). (S.B.)

El Tenampa—304 W 46th. By New York Mexican-restaurant standards, this small, homey, family-run establishment is highly experimental, even radical, for the menu goes well beyond tortillas and mole poblano. Some of the food is painfully hot, much of it is available nowhere else in New York, and almost all the dishes have the sprightliness of food just made. Bring beer. Mon thru Sat noon to 3 p.m. & 5 p.m. to 11:30 p.m. Dinner entrées \$3.75 to \$6. DC (840-9398). (S.B.)

Hisae's Fish Place—570 Hudson St. Giant servings of fresh fish in an innocent setting of pine walls, brick, and plants. The cuisine is Sino-Italiane-Japanese with all-American desserts, including a key lime pie that is vividly citrus-flavored. The cigarette machine is in the men's room. Popular. Mon thru Fri 6 p.m. to midnight; Sat 6 p.m. to 1 a.m.; Sun 5 p.m. to 11 p.m. Dinner entrées \$5.95 to \$9.50. No credit cards (243-4212). (S.B.)

Phoenix Garden—46 Bowery in the Arcade. This Cantonese restaurant looks like the inside of a refrigerator, only a little bigger. Do not pass up the "fried fresh milk" which is a fluffy crabmeat soufflé; or the steamed flounder, a snowy, sweet fish in a fragrant broth. Bring beer. Daily 11:30 a.m. to 11 p.m. Dinner entrées \$2.50 to \$8. No credit cards (962-8934). (S.B.)

Sloppy Louie's—92 South St near Fulton. A primitive seafood restaurant in which customers sit at communal tables, on each on which there are bottles of ketchup, Worcestershire sauce, and Red Devil. If you order the simplest dishes, you will receive impeccable food. Bring your own alcohol. Mon thru Fri 11 a.m. to 8 p.m. Dinner entrées \$3.90 to \$14. No credit cards (952-9657). (S.B.)

Sushiko—251 W 55th. Most Japanese restaurants in New York are frequented by Japanese businessmen. The whole family comes to this one. Sushiko has one of the best and most educational sushi bars in town, offering such rarities as abalone, salted Japanese eel, and tuna stomach. The less exotic meat dishes are good, too. Simple surroundings. Mon thru Fri noon to 3 p.m. & 5:30 p.m. to 12:30 a.m.; Sat & Sun 5 p.m. to 12:30 a.m. Dinner entrées \$3 to \$8. AE CB DC (974-9721). (S.B.)

Ukrainian Restaurant—140 Second Ave nr 9th. The place is as straightforward as its name; the decor is knotty-pine roadhouse ballroom; and the food ranges from solid to hefty, including a hot borscht that is tart and earthy. The servings are immense so you will not mind the absence of interesting desserts. The waitresses wear folk blouses. Mon thru Thurs 5 p.m. to 11 p.m.; Fri 5 p.m. to midnight; Sat & Sun noon to midnight. Dinner entrées \$3.50 to \$4.25. No credit cards (533-6765). (S.B.)

Vincent's Clam Bar—119 Mott St. Liquor and seafood bars up front, plastic-topped tables in the back. Raw clams and oysters, steamed mussels and conch, and deep-fried soft-shell crabs and calamari make up most of the menu. The alternative sauces—medium and hot—are both very hot. Large portions or small. No desserts. A nuts-and-bolts restaurant. Mon thru Thurs 11:45 a.m. to 2:30 a.m.; Fri, Sat, & Sun 11:45 a.m. to 3 a.m. Dinner entrées \$2.50 to \$3.75. No credit cards (226-8133). (S.B.)

CULTURE HOT LINE

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SPECIAL EVENTS, CONCERTS, OPERA, SPORTS
EDITED BY GERARD KAVANAGH

Special Events

Schooner Race for the Mayor's Cup: A spectator boat will follow the race in New York Harbor from beginning to end on Saturday, October 7. The boat will leave gangway #2 at Battery Park at 9:30 A.M. and return after 2 P.M. For more information, call 766-9020.

David Gruen Show/Cable TV: Live, call-in interview with Gregory F. Rose on *New York Magazine's* SAVAK story, 10/9 at 8:30 P.M.

New York Experience, McGraw-Hill Bldg., Sixth Ave. between 48th & 49th Sts. (869-0345) Mon-Thurs 11-7, Fri & Sat 11-8, Sun 12-8.

Mummenschanz, Bijou, Bdwy at 45th St. (221-8500). Mon-Sat at 8, Wed & Sat at 2, Sun at 3.

Bronx Zoo, Pelham Pkwy. at Southern Blvd. (220-5100), Mon-Sat 10-5, Sun 10-5:30.

Chrysler Salute to Fifth Avenue: A 30-minute fireworks celebration in the Central Park Sheep Meadow, 10/3 at 8 (838-5760).

New York Aquarium, Surf Ave. at W 8th St., Bklyn (266-8500), Mon-Fri 10-6, Sat & Sun 10-7.

Concerts

Tuesday, October 3

Philadelphia Orchestra, Carnegie Hall; Eugene Ormandy conducts, with Barbara Hendricks, soprano. Norman Del Tredici's *Final Alice*, at 8.

New York Philharmonic, Avery Fisher Hall; Zubin Mehta conducts, with Rodney Friend, violin, and Lorne Munroe, cello. Works of Brahms, Schubert, Liszt, and Kay, at 7:30.

Mitzi Gaynor, Westbury Music Fair, at 8:30.

John Wion, flute/Gilbert Kalish, piano, Carnegie Recital Hall, at 8.

Wednesday, October 4

Bugaku, Carnegie Hall, at 8.

Dai Uk Lee, piano, Carnegie Recital Hall, at 8.

Mitzi Gaynor, Westbury Music Fair, at 8:30.

Gerald Ranck, harpsichord, St. George's Church, 209 E 16th St. (475-0830), at noon.

Thursday, October 5

New York Philharmonic, Avery Fisher Hall; Zubin Mehta conducts, with Montserrat Caballé, soprano. Works of Schubert and Strauss, at 8:30.

James Leaffe, organ, Grace Church, Broadway at 10th St. (254-2000), at 12:30.

Rebecca Penneys, piano, 92nd St. Y, at 8.

Diana Ross, Radio City Music Hall (246-4600), at 8.

New Music for Young Ensembles, Carnegie Recital Hall, at 8.

Mitzi Gaynor, Westbury Music Fair, at 8:30.

Friday, October 6

New York Philharmonic, Avery Fisher Hall; Zubin Mehta conducts. Works of Schubert & Mahler, at 2.

Archie Shepp Quartet/Jacki Byard, piano, Public Theater, at 9:30 & midnight.

L'Arema Chamber Ensemble, Carnegie Recital Hall, at 8.

Cleo Laine, Avery Fisher Hall, at 8.

Jongleurs, medieval & renaissance music, St. Peter's Church, Lexington Ave. at 54th St. (752-4907), at 8.

Concert Social, Marymount Manhattan College, 221 E 71st St. (749-5464), at 8:30.

Diana Ross, Radio City Music Hall (246-4600), at 8.

Steve Martin/Steve Goodman, Nassau Coliseum, at 7:30 & 10:30.

Calvin Hampton, organ, Calvary Episcopal Church, Park Ave. South at 21st St. (475-1216), at midnight.

Sylvan Wind Quintet, Church of St. Luke in the Fields, 487 Hudson St. (663-6255), at 8:30.

Mitzi Gaynor, Westbury Music Fair, at 8:30.

American Brass Quintet/Larry Austin, The Kitchen, at 8:30.

Music of the Spheres, The Brook, 40 W 17th St. (929-9554) at 8.

Sea Chanteys, Secret Sail Loft, 125 Cedar St. (343-9575), at 7:30.

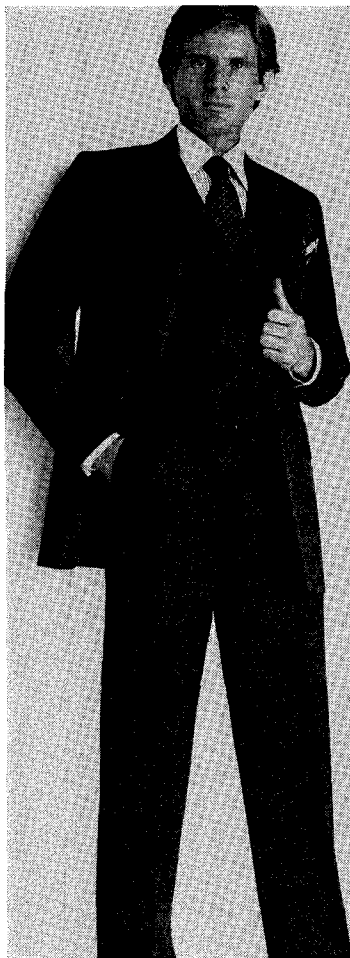


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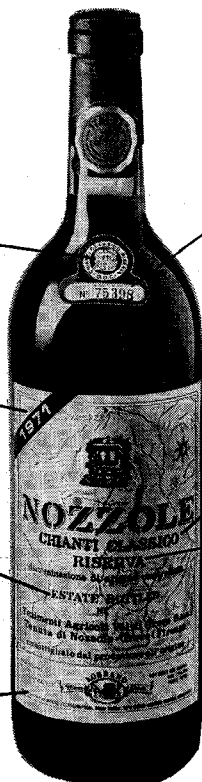
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AROUND TOWN

New York Kammermusiker, Foundation House Gallery, 15 E 65th St. (734-2130), at 8.

Saturday, October 7

New York Philharmonic, Avery Fisher Hall. Same program as 10/5, at 8:30.

Archie Shepp Quartet/Jaki Byard, piano, Public Theater, at 9:30 & midnight.

Sandor Farkas, piano, Carnegie Recital Hall, at 2.

Marc Neikrug, piano, 92nd St. Y., at 8.

Diana Ross, Radio City Music Hall (246-4600), at 7:30 & 11.

In Dal Choi, baritone, Carnegie Recital Hall, at 8:30.

Steve Martin/Steve Goodman, Nassau Coliseum, at 7:30.

American Brass Quintet/Larry Austin, The Kitchen, at 8:30.

Mitzi Gaynor, Westbury Music Fair, at 7 & 10:30.

Sunday, October 8

Moscow Chamber Orchestra, Avery Fisher Hall, 3. Music for a While, 92nd St. Y., at 2.

Gail Paltmore-Archer, mezzo-soprano, Carnegie Recital Hall, at 2:30.

Diana Ross, Radio City Music Hall (246-4600), at 8.

Sophie, Carnegie Hall, at 3 & 8.

Mitzi Gaynor, Westbury Music Fair, at 3 & 7:30.

Thomas Strickland, organ, St. Thomas Church, Fifth Ave. at 53rd St. (397-1671), at 5:15.

Jewish Music Ensemble, Carnegie Recital Hall, at 8:30.

Stony Baroque Chamber Players, St. George's Church, 209 E 16th St. (475-0830), at 4.

Margot Courtright, harpsichord, Carnegie Recital Hall, at 5:45.

Monday, October 9

James Richman, harpsichord, Carnegie Recital Hall, at 8.

Diana Ross, Radio City Music Hall (246-4600), at 8.

New York Philharmonic, Avery Fisher Hall; Zubin Mehta conducts, with Montserrat Caballé, soprano, at 8:30.

Tuesday, October 10

Maria Louisa Faini, piano, Alice Tully Hall, at 8.

Diana Ross, Radio City Music Hall (246-4600), at 8.

Tito Li Causi & Amparo Vargas, Carnegie Recital Hall, at 8.

Arioso Wind Quintet, Lincoln Center Library, at 4.

Opera

METROPOLITAN OPERA METROPOLITAN OPERA HOUSE

Tues, 10/3 at 8: **Otello** with Scotto, Kraft, Vickers, MacNeil, Gibbs, Velis, Morris. Conductor: Levine; director: Zeffirelli; designers: Zeffirelli & Hall. Wed, 10/4 at 8: **Billy Budd** with Pears, Stilwell, Morris, Ward, Glossop. Conductor: Leppard; director: Dexter; designer: Dudley. Thurs, 10/5 at 8: **Tannhäuser** with Zylis-Gara, Troyanos, Thomas, Weikl, Moll. Conductor: Levine; director: Schenk; designers: Scheneider-Siemssen & Zipprodt. Fri, 10/6 at 8: **Fidelio** with Behrens, Auger, King, Moll, Nimsger, Weikl. Conductor: Böhm; director: Schenk; designer: Aronson. Sat, 10/7 at 2: **Otello** (Same cast as 10/3. Ricciarelli for Scotto, Wildermann for Morris). Sat, 10/7 at 8: **Werther** with Obratzsova, Domingo, Norden, Cossa. Conductor: Bonyngue; director: Deiber; designer: Heinrich. Mon, 10/9 at 8: **Tannhäuser** (Same cast as 10/5. Vejzovic for Troyanos). Tues, 10/10 at 8: **Werther** (Same cast as 10/7).

NEW YORK CITY OPERA NEW YORK STATE THEATER

Tues, 10/3: No performance. Wed, 10/4 at 8: **The Turk in Italy** (See box) Thurs, 10/5 at 8: **Tosca** with Meier, Trussel, Justus. Conductor: Pallo; directors: Capobianco & Bentley; designer: Oenslager. Fri, 10/6 at 8: **The Marriage of Figaro** with Hinds, Malfitano, Wallis, Ramey, Hartman. Conductor: Rudel; directors: Copley & Smith; designer: Toms. Sat,

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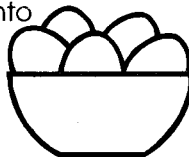


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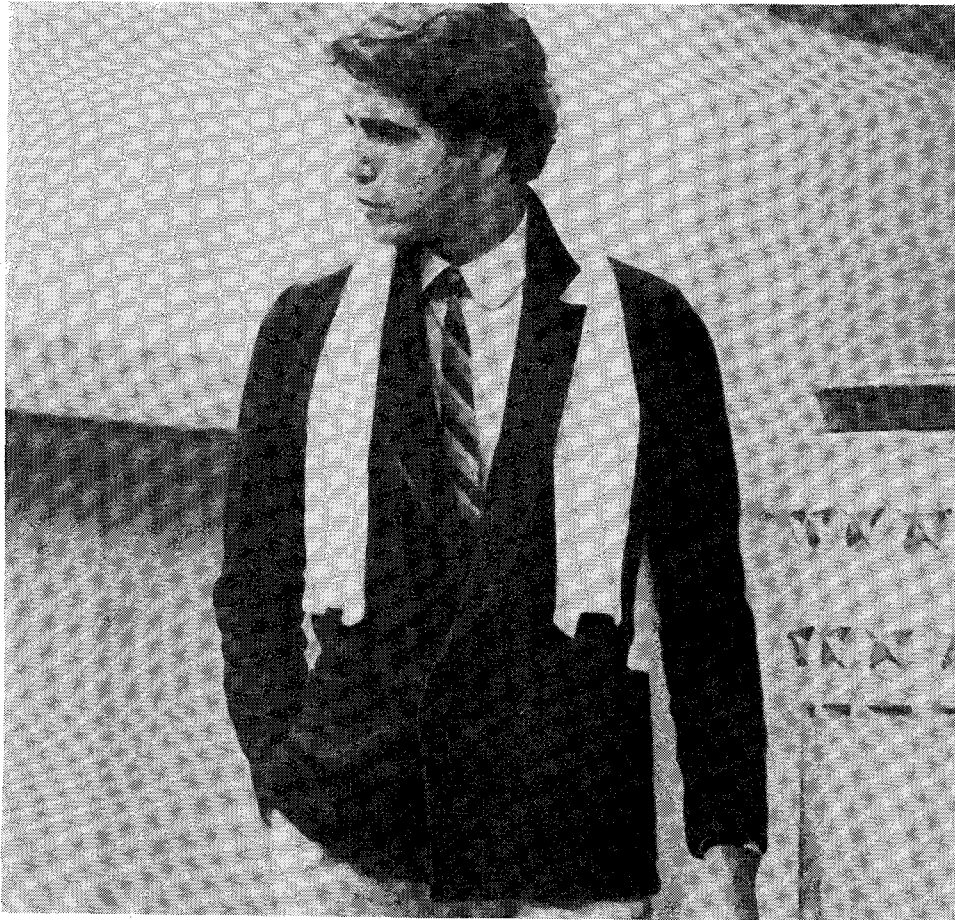
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AROUND TOWN

10/7 at 2: **Madama Butterfly** with Zschau, Trussel, Justus. Conductor: Somogi; directors: Corsaro & Smith; designer: Evans. Sat, 10/7 at 8: **Die Tote Stadt** with Shade, Taylor, Jamerson. Conductor: Pallo; director: Corsaro; designers: Larkey & Al-dredge. Sun, 10/8 at 1: **The Turk in Italy** (See box) Sun, 10/8 at 7: **Pelleas et Melisande** with Fowles, Titus, Devlin, Berberian. Conductor: Rudel; director: Corsaro; designer: Evans. Tues, 10/10: No performance.

OTTOMAN AND LADY



Donald Gramm and **Beverly Sills** star in Rossini's *The Turk in Italy* on Wednesday, October 4 at 8 and on Sunday, October 8 at 1. The cast also includes Henry Price, Susanne Marsee, Alan Titus, and James Billings. Julius Rudel conducts Tito Capobianco production, with sets and costumes by John Conklin (877-4700).

OTHER

Amato Opera, 319 Bowery (228-8200). *La Traviata*, 10/7 at 7:30, 10/8 at 2:30.

Light Opera of Manhattan, 334 E 74th St. (535-6310). *The Pirates of Penzance*, 10/4 at 2 & 8:30, 10/5-6 at 8:30, 10/7 at 4 & 8:30, 10/8 at 4.

MUSIC DIRECTORY

Brooklyn Academy of Music, 30 Lafayette Ave (636-4100).

Carnegie Hall and Carnegie Recital Hall, Seventh Ave at 57th (247-7459).

City Center, 131 W 55th (246-8989).

The Kitchen, 484 Broome St. (925-3615).

Lincoln Center: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library-Museum (799-2200); Metropolitan Opera House (580-9830); New York State Theater (877-4727).

Madison Square Garden, Seventh Ave at 33rd (563-8000).

Mannes College of Music, 157 E 74th St. (737-0700).

Metropolitan Museum, Fifth Ave at 82nd St. (535-7710).

Nassau Coliseum, Hempstead Turnpike, Uniondale, L.I. (516-794-9100).

92nd St. Y, at Lexington Ave. (427-6000).

Public Theater, 425 Lafayette St. (677-6350).

Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533).

Dance

MERCE CUNNINGHAM DANCE COMPANY
CITY CENTER

Tues, 10/3 at 8: *Rain Forest; Fractions; Travelogue*. Wed, 10/4 at 8: *Rune; Inlets; Travelogue*. Thurs, 10/5 at 8: *Fractions; New Solo; Sounddance; Squaregame*. Fri, 10/6 at 8: *Fractions; Sounddance; Travelogue*. Sat, 10/7 at 2: *Rune; New Solo; Signals; Changing Steps et cetera*. Sat, 10/7 at 8: *Rain Forest; New Work; Changing Steps et cetera*. Sun, 10/8 at 2: *Fractions; New Solo; Inlets; Travelogue*.

OTHER

Asian Traditions, NYU Loeb Center, 566 La Guardia Pl. (598-2027), 10/4 at 8.

Big Apple Dance Theater, 71 Eighth Ave. (924-8035), 10/6-7 at 8, 10/8 at 2.

Big Drum Nation Dance Co., American Museum of Natural History, CPW at 79th St. (873-1300), 10/8 at 3.

Margot Colbert, Westbeth, 155 Bank St. (533-6408), 10/7 at 9, 10/8 at 3.



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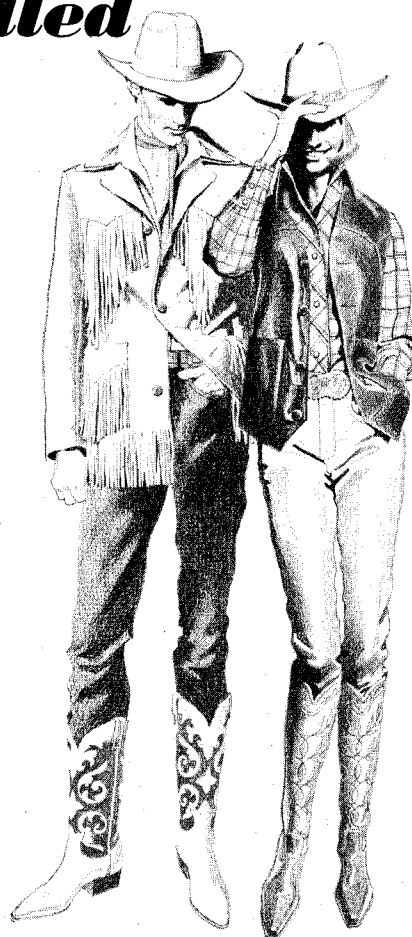
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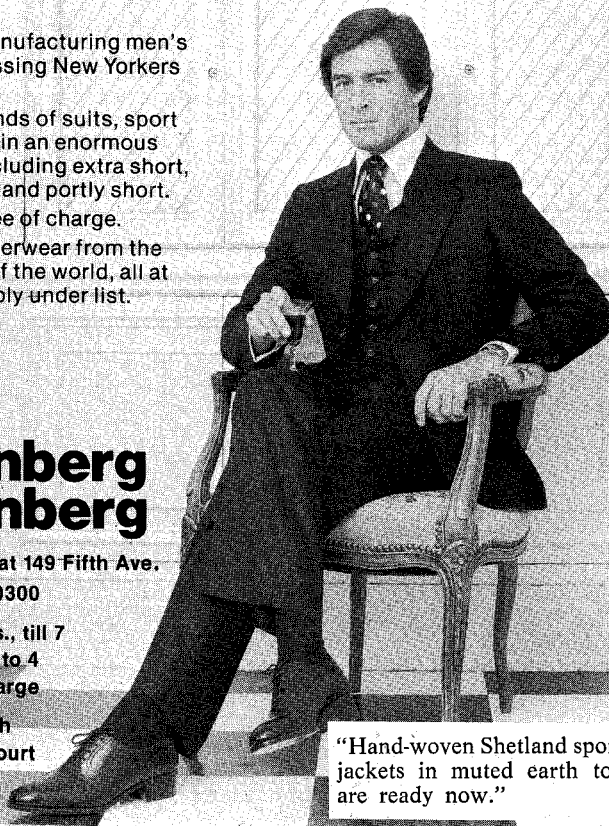
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AROUND TOWN

Connecticut Dance Theater, St. Clement's Church, 423 W 46th St (246-7277), 10/5-7 at 8, 10/8 at 7.

Dance Collective, 99 Prince St. (533-6408), 10/5-6 at 8.

Andrea Levine: Jazz Tap Dancing, Environ, 476 Broadway (255-8693), 10/6-7 at 8:30, 10/8 at 3 & 8:30.

Marleen Pennison & Dancers, American Theater Lab, 219 W 19th St. (924-0077), 10/5-7 at 8, 10/8 at 3.

Dana Reitz, American Theater Lab, 219 W 19th St. (924-0077), 10/10 at 8.

Dorothy Vislocky, Studio Theater, 930 Lexington Ave. (533-6408), 10/3-4 at 8.

Art

Galleries are open Tues-Sat from between 10 and 11 to between 5 and 6.

Asterisk denotes show of special distinction.
Art listings edited by Holly Pinto.

SOLOS

57th STREET

Willaim Anazalone—New paintings, thru 10/12. Long, 7 W 57th (PL2-6244).

Marc Boone/Beverly Buchanan—Drawings relating sounds to the landscape/Sculpture and landscape, thru 10/7. Truman, 38 E 57th (688-3516).

Shlomo Cassos/Paul Linfante—Elegant collage-paint abstractions/Oil studies of oversized apples, thru 10/12. Kornblee, 20 W 57th (586-1178).

Federico Castellon—Symbolic drawings, thru 10/21. Sumers, 50 W 57th (541-8334).

William Clutz—Urban scenes with NYC for inspiration, thru 11/1. Alonzo, 30 W 57th (586-2500).

***Jim Dine**—Etchings and lithos, thru 10/30. Getler/Pall, 50 W 57th (581-2724).

Jean Duffy (1888-1964)/**Bernard Gantner**—Oils, gouaches, watercolors, thru 10/7/Alsatian landscapes, thru 10/21. Findlay, 17 E 57th (421-5390).

***Anne Healy**—Fabric sculpture, thru 10/28. Zabriskie, 29 W 57th (832-9034) and AIR, 97 Wooster (966-0799).

Philippe Hosiasson (1898-1978)—Expressionist scenes from 1955 to 1962, thru 10/14. Emmerich, 41 E 57th (752-0124).

Suaan Kaprov—Paintings, drawings, and xerographs, thru 10/20. Dintenfass, 50 W 57th (581-2268).

L. Brent Kington—Kinetic metal sculpture, 10/13-11/4. Portnoy, 56 W 57th (757-0461).

David Ligare—California landscapes and drawings, thru 10/15. Crispo, 41 E 57th (758-9190).

***Brice Marden/Louise Nevelson**—New abstractions with a single theme/Integrated collage tapestries of mountain and desert, thru 10/21. Pace, 32 E 57th (HA1-3292).

***Henri Matisse/Jean Miro**—Prints and drawings thru 10/14. Heidenberg, 50 W 57th (586-3808).

Joan Miller—Organic matter in etchings, thru 10/12. Phoenix, 30 W 57th (245-5095).

Mariann Loveland Miller/Ann Purcell—A nude and other oils, thru 10/5/Textual abstractions, 10/7-26. deNagy, 29 W 57th (421-3780).

***Millard Sheets**—Tahiti, France, Portugal; windmills, orchards, waves, 10/6-21. Kennedy, 40 W 57th (541-9600).

Elizabeth Voelker—Abstract landscape oils on paper and found-object collages, thru 10/14. Parsons-Dreyfuss, 24 W 57th (CI7-7480).

MADISON AVE & VICINITY

Karel Appel—Etchings and polychrome sculpture, thru 10/14. Rolly-Michaux, 943 Mad Ave (535-1460).

Walter Askin—Absurd visual puzzles in works on paper, thru 10/14. Ericson, 23 E 74th (737-6155).

Robert Beauchamp—Expressionist fantasies in vibrant colors, thru 10/31. Knowlton, 19 E 71st (794-9700).

***Louise Bourgeois**—New wood and steel triangle sculpture and 1978 large color ink drawings, thru 10/21. Fourcade, 36 E 75th (535-3980).

Paul Brach—New paintings, thru 10/31. Lerner-Heller, 956 Mad Ave (861-9010).

***George Braques**—Miniatures and maquettes, thru 10/20. Ehrlich, 28 E 74th (682-6300).

Roman A. Clef—Bronze and polyester resin sculpture, thru 10/11. Ta-Nisia, 741 Mad Ave (879-1510).

AROUND TOWN

Elba Damast—Figures and objects obliterated by splashes of color, 10/9-11/30. Galeria-Venezuela, 7 E 51st (826-1660). Mon-Fri 9-4.

***Otto Dix** (1891-1969)—Drawings and watercolors, thru 12/16. Sabarsky, 987 Mad Ave (628-6281).

***Philip Guston**—Drawings 1947 to 1977, thru 11/4. McKee, 140 E 63rd (688-5951).

Francine Halvorsen/William Scharf/Stella Waitzkin—Graphite and ink on paper/Abstractions in paint on paper/Glass and resin "books," thru 10/28. Gurewitsch, 55 E 74th (RE4-7302). Tues-Sat 1-5.

Sharron Hedges/Dina Schwartz—Aerial landscapes/Kimonos in mixed media, 10/9-21. Julie, 687 Mad Ave (688-2345).

Hiroshige (1797-1858)—Landscapes by this famous Japanese printmaker, thru 10/7. Ronin, 605 Mad Ave (688-0188). Mon-Sat 10-6, Thurs til 8.

***Carl Holty**—Paintings of the 40s, 10/7-11/4. Deutsch, 43 E 80th (861-4429).

Irving Kriesberg—Recent portraits, thru 10/14. Ingber, 3 E 78th (744-3158).

***Gaston Lachaise/Elie Nadelman**—Drawings by both, thru 10/14. Schoelkopf, 825 Mad Ave (TR9-4639).

Gari Melchers—Works, thru 10/28. Graham, 1014 Mad Ave (535-5566).

Philip Mullen—Minimal grid systems in luminous tones, thru 10/14. Findlay, 984 Mad at 77th (249-2909).

***Piranesi**—Etchings, thru 10/21. Spaced, 165 W 72nd (787-6350).

***Attilio Salemm**—Paintings and watercolors, thru 10/7. Borgenicht, 1018 Mad Ave (LE5-8040).

Lenore Tawney—20 years of work, thru 10/28. Hader/Rodriguez, 35 E 20th (533-4645).

Ryo Tokita—Recent paintings, thru 10/28. Touchstone, 118 E 64th (826-6111).

Anton Van Dalen—Oils, 10/4-11/4. Ekstrom, 980 Mad Ave (YU8-8857).

Robert Walker/Steve Wood—Cibachrome prints alluding to advertising/An installation constructed of sheets of paper, thru 10/14. Urdang, 23 E 74th (BU8-7004).

Albert York—Recent paintings, thru 10/28. Davis & Long, 746 Mad Ave (861-2811).

Jack Zajac—Sculpture, 10/7-11/4. Forum, 1018 Mad Ave (LE5-6080) and Outdoor Pl, Fordham at Lincoln Center.

SoHo

John Christian Anderson/Roland Gebhardt—Wooden objects using 3D perspectives, thru 10/7. Freidus, 158 Lafayette (925-0113).

John Baldessari—New photographic works, thru 10/14. Sonnabend, 420 W Bdwy (966-6160).

Myrian Bedolla—Structures & Variations, thru 10/15. Spring Street Enamels, 171 Spring Street (431-8151). Tues-Sun 12-6, Fri til 9.

Victor Delfin—Sculpture and tapestries by this Peruvian, 10/7-30. Bayard, 456 W Bdwy (477-3804).

***Constance Dodge**—3D paintings and assemblages of an American family, thru 10/19. Eno, 101 Wooster (226-5342).

***Claire Falkenstein**—Canvas, bamboo, and copper structures, thru 10/19. Neill, 136 Greene (925-8633)/Lubin House, 11 E 61st (826-0320).

Susan Hall—10 new hand-colored etchings, 10/4-28. Bromm, 90 W Bdwy (732-6196). Tues-Sat 1-6.

***Mel Katz**—Totemic posts of colored polyesters and fiberglass, 10/7-21. Hutchinson, 138 Greene (966-3066).

***Richard Long**—Photographic works and sculpture, thru 10/21. Sperone Westwater Fischer, 142 Greene (431-3685).

Doris Lubell—Symbolic figures and landscapes in pen and ink, watercolor, and mixed-media, 10/4-22. Pindar, 127 Greene (533-4881).

Elizabeth Murray—Recent paintings, 10/7-11/4. Cooper, 155 Wooster (677-4390).

Neustein—Works, thru 10/19. Boone, 420 W Bdwy (966-2114).

***Don Nice**—Watercolor images from nature, thru 10/18. Hoffman, 429 W Bdwy (966-6676).

Ed Paschke—New paintings, thru 10/14. Kind, 139 Spring (925-1200).

Joanna Poussette-Dart—Recent paintings and drawings, 10/4-28. Caldwell, 383 W Bdwy (966-6500).

Anthony Ricci—Cubistic acrylics and works on paper, 10/8-28. 47 Bond (475-3899). Wed-Sun 1-6.

Jehan Shahly/Morris Shulman—Landscape abstractions/Paper paintings, found object collages, en-

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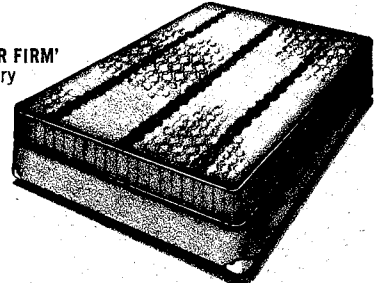
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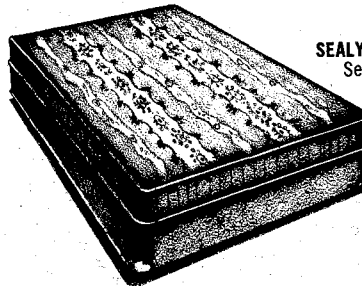
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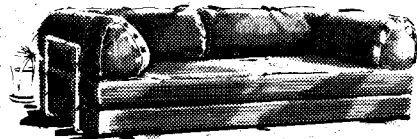
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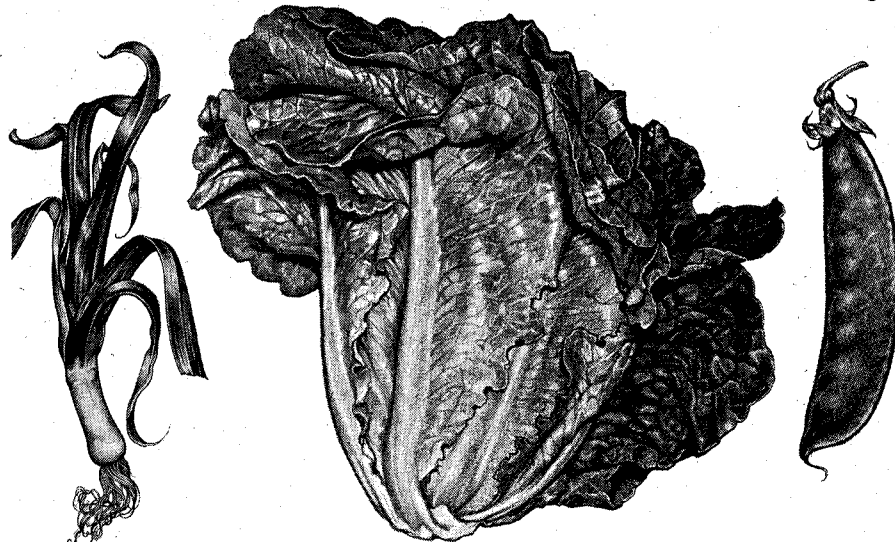
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Photography: Gary Bartoloni

AROUND TOWN

caustic and epoxy pieces, thru 10/12. Landmark, 469 Broome (966-1173).

***Lynn Shelton/Sandra Sheppard**—An installation of arches and rectangles in wire, pine, paper, and laminated paper-silk works/A glass coffin, thru 10/28. Hubris, 150 Thompson (982-1827).

Gary Smith—Prismacolor drawings, paintings, and lithos, thru 10/17. Vorpai, 465 W Bdw (777-3939). Mon-Sat 10-6, Sun 1-6.

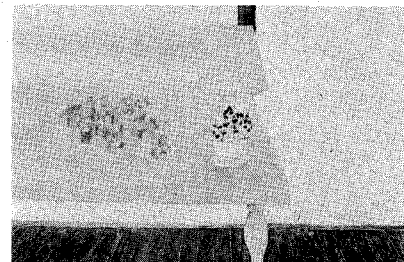
Diane Townsend—Paintings, 10/6-25. Prince St, 106 Prince (226-9153).

Grace Bakst Wapner—Wall pieces of plaster, ceramic, satin, velvet, and embroidery thread, thru 10/21. 55 Mercer (226-8513).

OTHER

Charles Fahlen—Large constructions thru 10/7. Droll/Kolbert, 724 5th Ave (541-6006).

INAUGURAL SHOW



A new exhibition of paintings in oils and acrylics by **Paul Harmon** is the first attraction of the Cavaliero Gallery (229 East 42 Street). *A Room for Mrs. Hammond* (above) is one of the artist's most recent works. The gallery is open Monday thru Friday from 11 to 6. The Harmon show runs until October 16 (682-1094).

Kenneth Larson—Drawings of Victorian children, thru 10/14. Kalarson, 415 E 53rd (688-0428).

Raquel Rabinovich—A large sculpture of smoke-gray tempered glass, thru 10/17. Mall of CUNY, 33 W 42nd (790-4331). Mon-Fri 9-6.

Lynn Schnurnberger—Paper collage villages using stacks of glued dots, thru 10/20. Merrin, 724 5th Ave (757-2884).

***Frank Lloyd Wright** (1867-1959)—Decorative designs for furniture, stained glass, and ornaments from his earliest architectural commissions, thru 11/4. Grey, NYU, 33 Washington Pl (598-7603).

GROUP SHOWS

57th STREET

Adler—50 W 57th (757-8208). Canright, Flood, Goodman, Santlofer, and Sharpe, thru 10/7.

Alonzo—30 W 57th (586-2500). NYC images by photographers Lazar and Ludwig, thru 10/21.

Crispo—41 E 57th (758-9190). 20th-century artists Abdell, Arman, O'Keefe, Wyeth, thru 10/15.

***Janis**—6 W 57th (586-0110). Sculpture and paintings by Arp, Giacometti, Mondrian, Picasso, 10/4-28.

Midtown—11 E 57th (PL8-1900). The ballet by Cadmus, Etting, and Peirce, thru 10/28.

***Rosenberg**—20 W 57th (757-2700). Woman as seen by Delaunay, Fantin-Latour, Flack, Giacometti, Rivers, Segal, others, thru 10/28.

***Washburn**—42 E 57th (753-0546). Paintings, sculpture, and photos from the Intimate Gallery: Room 303 where Stieglitz exhibited Bluemner, Demuth, Dove, O'Keefe, others from 1926 to 1929, 10/4-28.

MADISON AVE & VICINITY

***ACA**—21 E 67th (628-2440). Masterpieces from NY private collections, thru 10/15.

***Acquavella**—18 E 79th (RE4-6300). Mon-Sat 10-5. 19th and 20th century Bonnard, Chagall, Miro, Monet, others, thru 10/27.

***Carus**—1044 Mad at 79th (879-4660). Works by Lissitzky, Moholy-Nagy, Nolde, Kirchner, others, thru 11/16.

Community—28 E 35th (683-4988). Wed-Sat 1-6, Sun 1-4. International children's art, 10/4-14.

L'Ibis—667 Mad Ave (935-0490). Ancient Egyptian bronze dieties and Attic pottery, thru 12/16.

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MIDTOWN

DOWNTOWN

AROUND TOWN

***Laboetie**—9 E 82nd (535-4865) Works done in German art colonies before WW I by Heckel, Jawlensky, Klee, Vogeler, others, thru 11/30.
***Lefebvre**—47 E 77th (RH4-3384). Alechinsky, Corneille, Michaux, others, thru 10/14.
***Solomon**—959 Mad Ave (737-8200). Mon-Sat 11-5. Recent acquisitions by Dine, Motherwell, Nicolson, and Rothko, thru 10/31.

SoHo

Drawing Center—137 Greene (982-5266). New talent, thru 11/4.
***First St**—118 Prince (226-9011). Tues-Sat 1-6. Burke, Petrillo, Zwerling, others, 10/6-25.
***OK Harris**—383 W Bdwy (431-3600). Cottingham, Gitlin, Herman, and Stein, thru 10/7.
***Ward-Nasse**—131 Prince (925-6951). Pictorial allegories by March and views of bathers by Smith, thru 10/12.
***Westbroadway**—431 W Bdwy (966-2520). Kinetic wood sculpture by Carroll, grid abstractions by Riese, others, thru 10/14.

OTHER

***African-American Institute**—833 United Nations Pl (949-5666). Mon-Fri 9-5, Sat 11-5. Objects made from grass and other fibers, thru 10/7.
***Armenian General Benevolent Union**—628 2nd Ave (684-7530). Soviet Armenian avant-garde works from the 60s and 70s, 10/5-15.
***Carrefour/Mehu**—300 W 17th (255-0387). Tues 1-9, Wed-Sat 1-6. Haitian art, thru 11/5.
***Center for Inter-American Relations**—680 Park Ave (249-8950). Tues-Sun 12-6, 19th and 20th century Mexican costumes, thru 10/22.
***Esoterica**—246 E 75th (861-0913). Wed-Fri 3:30-7, Sat, Sun 12-7. Collages by Karman, assemblages by Greaves, and sculpture by Madden, thru 11/15.
***Goethe House**—1014 5th Ave (744-8310). Tues-Thurs 11-7, Fri-Sat 11-5. Woodcuts, etchings, and lithos by German expressionists Beckmann, Dix, Kandinsky, Nolde, others, thru 10/21.
***Greenwich House**—16 Jones (242-4106). Ceramics from 1948 to the present, thru 10/14.
***Miller**—724 5th Ave (246-1625). Classic antiquities and Shore's photos of Monet's residence at Giverny, thru 10/7.
***NY Public Library**—at Lincoln Center, 111 Amsterdam Ave (790-6551). Zero Mostel (1915-1977): paintings by him, Hirschfeld caricatures of him, photos and personal notes, thru 10/30.
***Songwriters' Hall of Fame**—One Times Square (221-1252). Mon-Sat 11-3. Song sheets, photos, memorabilia of America's popular songwriters.
***U.S. Custom House**—Broadway at Bowling Green (747-0147). Mon-Sat 10-6, Sun 1-6. American Indian artifacts, thru 10/31.

Photography

***Lewis Baltz**—Nevada landscapes and construction sites, 10/7-28. Castelli, 4 E 77th (288-3202).
***Morton Beebe**—Mexico, 10/5-28. Nikon House, 620 5th Ave (586-3907).
***Michael Bishop/Robert Heinecken**—Objects and spaces in color/A giant double portrait of Susan Sontag. Polaroid works, other, 10/4-28. Light, 724 5th Ave (582-6552).
***Ruth Breil**—Ritual rooftops using altered silver prints and color reproductions, thru 10/21. Foto, 492 Broome (925-5612). Wed-Sat 1-6.
***Cityana**—16 E 53rd (PL2-2079). NYC seen from the air, thru 10/30.
***Robert Farber**—Color prints after the Old Masters, thru 11/6. Images, 11 E 57th (838-8640).
***Freidus**—158 Lafayette (925-0113). Arranged objects by Gowin, Krims, Ruscha, Souza, thru 10/7.
***Rene Gelpi**—Portraits of the Cuban people, thru 10/15. Popular Photography, 1 Park Ave (725-3785). Mon-Fri 9-5.
***Florence Henri**—Bauhaus studies, thru 11/12. Pfeifer, 825 Mad Ave (737-2055).
***Josiah Johnson Hawes/Albert Sands Southworth**—Portraits done in Boston from 1843 to 1862, thru 10/15. Helios, 18 E 67th (988-5593).
***Janine Kelman**—Photo-collage portraits, thru 10/14. Neikrug, 224 E 68th (288-7741). Wed-Sat 1-6.
***Kodak**—1133 Sixth Ave. (262-6183). Mon 12-5, Tues-Sat 9:30-5. A photographic preview of the treasures of King Tut, thru 11/3.

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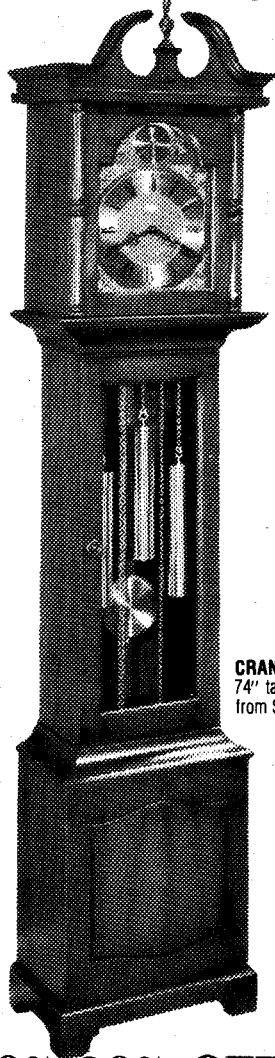
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AROUND TOWN

- ***Russell Lee**—Retrospective including industrial views of the 40s and Texas and Italy of the 50s and 60s, thru 10/14. Witkin, 41 E 57th (355-1461).
- ***Stephanie L. Marcus**—Spectacular photos of the Andes, thru 10/31. SoHo Photo Gallery, 34 W 13th (675-9721). Fri-Sun 1-6, Tues 7-9.
- Sapan**—245 7th Ave (255-5995). Wed 5-7, Sat 10-1. Holographs, thru 10/15.
- Soho**—34 W 13th (242-9198). Fri-Sun 1-6, Tues 7-9. Hoboken by Conn, New England by John, the Andes by Marcus, thru 10/31.
- ***Richard Tardif**—Wild horses of Colorado, thru 10/31. 4th Street, 67 E 4th (673-1021). Sun-Thurs 2-8, Fri Sat 3-10.
- Alan F. Turner**—Sunsets, streams, mountains, thru 10/14. NYU, Loeb Center, 566 LaGuardia Pl (598-2027). Mon-Sat 9-9.
- ***Carleton E. Watkins** (1829-1916)—The Yosemite Valley, Oregon, and California in the 1860s and 1880s, thru 10/28. Wolf, 30 W 57th (586-8432).
- Todd Watts**—Photos, thru 10/26. Willard, 29 E 72nd (744-2925).

Museums

- American Museum of Natural History**, CPW at 79th St. (873-1300). Mon-Sat 10-4:45, Wed till 9, Sun 11-5. *Ice Age Art—Man's Earliest Masterpieces*: The Cro-Magnon artist's view of his world; thru 1/15. *The Sport of Birding*; thru autumn. *Papua New Guinea—Then and Now*: The past, present, and future of a rich, traditional culture; thru 10/15. *The Making of a Dinosaur*: A look at the process of restoring dinosaur fossils.
- Bronx Museum of the Arts**, 851 Grand Concourse (681-6000). Mon-Fri 9-5, Sun 1-4.
- Brooklyn Museum**, 188 Eastern Pkwy (638-5000). Wed-Sat 10-5, Sun 12-5. *Haitian Art*: Paintings and sculptures since World War II; thru 11/5. *Africa in Antiquity*: The arts of ancient Nubia and the Sudan; thru 12/31.
- Cooper-Hewitt Museum**, Fifth Ave. at 91st St. (860-2011). Tues 10-9, Wed-Sat 10-5, Sun 12-5.
- Fraunces Tavern Museum**, 54 Pearl St. (425-1776). Mon-Fri 10-4. Folk art images of George Washington; thru 10/31.
- Frick Collection**, 1 E 70th St. (288-0700). Tues-Sat 10-6, Sun 1-6. Western European art from the Renaissance to the 19th century. In the permanent collection.
- Guggenheim Museum**, Fifth Ave at 89th (860-1313). Tues 11-8, Wed-Sun 11-5. Paintings, drawings, and ideograms of Henri Michaux; thru 10/15.
- International Center of Photography**, Fifth Ave. at 94th St. (860-1783). Daily, except Mon, 11-5. *Marie Cosindas—Moments of Affection*: Color photography covering twenty years of her work. *Ray Metzker—Multiple Concerns*: Dealing with the formal qualities of the photograph. *The Last Jews of Radanti* by Laurence Salzmann: Portrait of a vanishing Jewish community in Rumania. Thru 11/5.
- Jewish Museum**, 1109 Fifth Ave. (860-1888). *Spiritual Resistance*: Paintings and drawings by Jewish artists during their internment in Nazi camps and ghettos; thru 11/12.
- Metropolitan Museum of Art**, Fifth at 82nd (535-7710). Tues, 10-8:45; Wed-Sat, 10-4:45; Sun, 11-4:45. *Reports on the France of Louis XIII*: Engravings by Abraham Bosse (1602-76) on the preoccupations, divertissements, interior decorations, and modes of dress in Paris during his time; thru 10/29. *The Temple of Dendur*: In the Sackler wing. *Avedon—Photographs 1947-1977*. Over 200 photographs of women and high-style French and American fashions; thru 11/5.
- Pierpont Morgan Library**, 29 E 36th St. (685-0008). Tues-Sat 10:30-5, Sun 1-5. *Giovanni Battista Piranesi Drawings*: Commemorating the 200th anniversary of the death of the great Venetian draftsman, architect, and etcher. *Early French Illuminated Manuscripts*: Examples of Carolingian, Romanesque, and early Gothic illuminations. *Letters of Love and Affection*: Letters by artists, authors, statesmen from the late sixteenth thru the nineteenth century. *Songs of Whales*: The music of the humpback whales. Thru 12/5.
- Museum of American Folk Art**, 49 W 53 St. (581-2474). Tues-Sun 10:30-5:30. *Folk Art—The Heart of America*: Objects incorporating and illustrating the heart; thru 10/15.
- Museum of the City of New York**, Fifth Ave. at 103rd St. (534-1672). Tues-Sat 10-5, Sun 1-5.

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AROUND TOWN

Drawings by Anthony F. Dumas of the playhouses that comprised the Broadway theater district from 1900 to 1940; thru 10/29.

Museum of Contemporary Crafts, 29 W 53rd St. (977-8989). Tues-Sat 11-6, Sun 1-6.

Museum of Holography, 11 Mercer St. (925-0526). Wed-Sun 12-6. Reutersward's *Kilroy-Lazy Lasers* and *Holy Holos* and Nunez's *Holokinetics*; thru 11/26.

Museum of Modern Art, 11 W 53rd (956-7070). Mon, Tues, Fri, Sat, Sun 11-6, Thurs 11-9. *New York/New York*: Celebrating the city; thru 11/13. *Projects*: Works by Jonathan Borofsky, Laurie Anderson, Fred Sandback, and Anne and Patrick Poirier; thru 10/29. *Photographs by Art Sinsabaugh*: Of Chicago cityscapes, New England, the East Coast, and the Midwest; thru 10/31. *Recent Acquisitions*: Works by Klee, Klimt, Rauschenberg, Held, and Long; thru 10/29.

New Museum, 65 Fifth Ave. (741-8962). Weekdays 12-6, Wed 12-8, Sat 12-5. *Outside New York*: Works by Katharine T. Carter, Tom Hatch, James R. Hill, Alexa Kleinbard, Janis Provisor, and Dan Rizzio; thru 11/11.

New-York Historical Society, 170 CPW (873-3400). Tues-Fri 11-5, Sat 10-5, Sun 1-5. *Moving in The City*: New permanent exhibition of the Society's collection of 19th century carriages, stage coaches, sleighs & fire trucks.

NY Public Library-Fifth Ave at 42nd (790-6651). Mon-Wed, Fri & Sat 40-6. Documents and photos dealing with the struggle for woman suffrage, 1848-1920, thru 10/19. Rare circus posters, thru 10/5. Five centuries of prints by women, thru 11/15. Patrons and publishers dealing with the financial support of English literary works from Chaucer to Orwell with letters, manuscripts, and early editions, thru 11/30.

Queens Museum, NY City Bldg., Flushing Meadow-Corona Park (592-2406). Tues-Sat 10-5, Sun 1-5. *Symcho Moszkowicz: The Artist in Postwar Europe*: A retrospective of oils, watercolors, and drawings; thru 10/29.

South Street Seaport Gallery, 215 Water St. (766-9020). Daily, 11-6.

Studio Museum in Harlem, 2033 Fifth Ave. (427-5959). Tues-Fri 10-6, Wed 10-9, Sat & Sun 1-6.

Whitney Museum, Madison Ave at 75th (794-0663). Tues 11-9, Wed-Sat 11-6, Sun 12-6. *Recent Acquisitions*: Works by Hanson, Wood, Hartley, Cottingham, and Aycock; thru 11/26. Two room-size architectural structures that house Claes Oldenburg's collection of more than 600 small-scale objects; thru 10/26. **Whitney Museum Downtown**, 55 Water St. (483-0011). Mon-Fri 11-3. *Architectural Analogs*: Recent sculptures which reflect the current interest in architecture as source, subject, and strategy for sculpture; thru 10/25.

Sports

Two-time Olympic heavyweight champion **Teofilo Stevenson** leads the powerful Cuban National boxing team into Madison Square Garden on Friday, October 6 for a dual match against the American National squad. Stevenson is regarded as the world's outstanding amateur boxer, having lost just two of his 200 bouts. This is his first appearance in the United States. At 8 (563-8000).

Yankees, Yankee Stadium (293-4300). Assuming the Yankees win the AL East, the home playoff schedule is as follows: vs. AL West champion (most likely Kansas City) 10/6 at 3:30, 10/7-8 at 8.

Giants, Giants Stadium, Meadowlands (201-935-8222). No home game this Sunday.

Jets, Shea Stadium (421-6600); vs. Buffalo Bills, 10/8 at 1.

Islanders, Nassau Coliseum (516-694-5522). Pre-season schedule: vs. Toronto Maple Leafs, 10/31; vs. New York Rangers, 10/5. At 8:05.

Rangers, Madison Square Garden (564-4400); vs. Boston Bruins (exhibition), 10/4, at 7:35.

Knicks, Madison Square Garden (564-4400). Two pre-season doubleheaders: Washington vs. Boston at 6 and NY vs. Philadelphia at 8:30 on 10/5; Washington vs. Detroit at 6 and NY vs. Boston at 8:30 on 10/7.

Nets, Rutgers Athletic Center (201-935-8888); vs. Cleveland Cavaliers (exhibition), 10/6 at 8.

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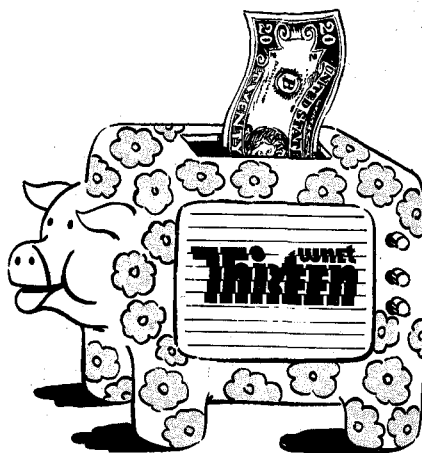
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Poor Little Rich TV Station

By Chris Welles

“... WNET’s \$40-million budget, which has doubled in five years, is larger than that of any New York commercial station...”

“I’m just a working-journalist stiff,” John Jay Iselin protested. “As the subject of your article, I’m afraid I’d be the ultimate fallen soufflé.” I had asked Iselin if I could visit him for a day during his vacation at his summer home on the island of Vinalhaven off the Maine coast. He would be delighted to see me, he said, but he added it would probably be a waste of my time, since “I don’t think there is any particular resonance in my personal involvement.”

I dismissed his remarks as the sort of self-deprecatory gesture that the highly echeloned often use to ingratiate themselves. No mere journalist stiff, Iselin, now 44, had been national-affairs editor of *Newsweek* and trade-books head of Harper & Row. Since taking over in 1973 as the \$80,000-a-year president of WNET, New York’s Channel 13, he has firmly established it as the largest and most successful public-television station in the country.

Resonance or no resonance, that is no easy feat. Almost continuously during its twenty-odd years of existence, public television has been embroiled in financial, political, editorial, and philosophical crises. Even today, debate continues to rage about such fundamental questions as how it should be organized, who should finance it, what programs it should broadcast, what viewers it should seek, and even

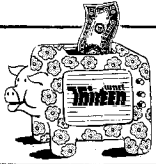
whether it should exist at all. Political leaders, notably Richard Nixon and Clay Whitehead, have tried to censor its programming. Public broadcasting’s programs, management, and finances have been repeatedly castigated by critics. The complex national bureaucracy that administers the system has been wrenched by power struggles. Numerous stations, including Channel 13, have been beset by internal dissension featuring bitter clashes between producers and senior executives.

Yet none of this seems to have materially deterred Jay Iselin. During his tenure, he has substantially expanded WNET’s audience, increased its roster of \$20-a-year “member” contributors from 50,000 to 300,000, and built the station from a rather ragtag, hole-in-the-wall facility into a sprawling organization with a \$40-million budget. WNET’s critics contend that the station, in fact, is more notable for its size than its programs. Its budget, which has doubled under Iselin, dwarfs those of all other public-television stations. The budget is larger even than that of any of New York’s commercial stations, even though the commercial stations produce more regularly scheduled programs. Though often vocal, the critics nevertheless seem overwhelmed by the number of people who like the station, Fred Friendly, former head of CBS

News and an adviser on TV for the Ford Foundation, calls Channel 13 “the best public-TV station in the country. It may even be the best TV station in the country.”

How could the engineer of all this be a fallen soufflé? After a day of sitting in the sun with Iselin in Vinalhaven, taking two of his five children swimming, and “bullshitting,” as he amiably put it, for several hours, I discovered his admonition had a validity he certainly had not intended. He is affable, charming, and ingratiating—the perfect host. He is bright, quick, and articulate—the perfect bullshitting companion. But where, I kept asking myself, was the originality and vision so evident in the best journalists and editors? Iselin often launched into *de rigueur* rhetorical cadenzas about such weighty matters as the role of the press in American society. But they always seemed a pose, an exercise. He seemed all façade, or lots of air but no eggs.

I realized later that I had missed the point—about him and about public television as it has evolved. For the head of a public-television station, façade—air—is really substance. Journalism in public television is only marginally relevant. Originality and vision are virtually irrelevant, and even counterproductive. Despite his early career, Iselin, it turns out, is not now really a



“... Iselin tolerated *The 51st State* until it began stirring protests, including one from the Nixon White House ...”

journalist or an editor. And if he were, he could well have failed miserably at his job. He has succeeded because WNET permitted the flowering of his real talent, that of a nonprofit bureaucrat. He is indeed the consummate public-television manager, the archetype of the genre. Perhaps more than any of the other heads of New York's numerous operating nonprofit institutions, Iselin has proved himself awesomely proficient in a business where the customers are not buyers but givers, where the bottom line is the sale not of goods and services but of oneself and one's noble intentions.

WNET was sorely in need of just such talent when Iselin joined the station in 1971. “It was in a state of substantial anxiety,” Iselin says. That feeling was widespread throughout public television. The Ford Foundation, which had almost single-handedly financed the system since its inception, had begun a gradual withdrawal. The federal government had taken over the leadership role with the passage of the Public Broadcasting Act of 1967. But while the legislation established a national organizational apparatus headed by the Corporation for Public Broadcasting to administer the system, it failed to provide sufficient funding to replace the Ford support. Stations have been forced ever since to scramble for other funders. “All of the system's problems can be traced to that,” says Fred Friendly. “The creature was born without a blood supply.”

In New York, the anxiety had political as well as economic roots. The most important source of national public-TV programs and the de facto coordinator for the system had for years been the National Educational Television (NET) center headquartered in an old studio on Ninth Avenue and 55th Street. Its young and talented staff put out many daring and controversial programs and documentaries, such as *The Banks and the Poor*, one of the first studies of urban redlining; *Who Invited US?*, a documentary critical of American involvement in the affairs of emerging nations; and *Soul*, a pioneering black show. Many observers saw NET, which was funded by the Ford Foundation, as a fulfillment of public television's promise as a true “alternative” to the blandness and lowest-common-denominator approach of commercial television, as a medium able to air programs the networks could not or would not show and to develop new

standards of television excellence.

The NET programs, though, disturbed many local public-television managers. It was true, as critics pointed out, that NET's execution often fell far short of its intention. But the local managers were concerned mainly with what they viewed as the left-wing bias of many NET shows. Local managers and their boards tend to be politically conservative and leery of shows that might upset local constituencies upon whose support their stations' survival depends. In part to resolve this clash, the Ford Foundation, which was not happy with NET's programming either, helped engineer the replacement of NET as system coordinator by the Public Broadcasting Service, in which the local stations have the predominant voice. And in 1970 it forced the assimilation of NET by Channel 13, then WNDT. NET's rather liberal and nationally oriented board of trustees, headed by Norman Cousins, was replaced by 13's more conservative, local, and businessman-oriented board, headed by Ethan Allen Hitchcock, a well-known New York lawyer whose firm specializes in corporate work.

NET officials naturally were not pleased with these developments. Apparently to mollify them, Hitchcock agreed to appoint NET president James Day as president of WNET, as the new NET-Channel 13 combine was called. Yet it was not hard to predict that the relationship between Day and Hitchcock would be less than harmonious. Day, who had been hired by Norman Cousins at the recommendation of a group of NET's producers, had headed KQED, a public-TV station in San Francisco that specialized in counter-culture programming. When Hitchcock and other board members tried to influence WNET's policies, Day told them to mind their own business. Fierce arguments erupted and soon Day and Hitchcock were only barely on speaking terms.

As Day's fortunes at the station declined, those of Jay Iselin rose rapidly. Hired as general manager, Iselin, at Hitchcock's urging, was soon promoted to the post of Day's chief deputy.

His rise may seem curious, for at first glance Iselin would seem to have been as much of a threat to the station's power structure as Day. Iselin had been at *Newsweek* during the 1960s, a period when the magazine became an advocate of liberal causes. And Day himself had hired Iselin. Day

found Iselin to have, as he put it, “a lively imagination and lots of energy.”

That opinion was shared by Day's followers. Shortly after Iselin arrived, WNET inaugurated *The 51st State*, a provocative nightly news show. Staffed largely by young producers of anti-Establishment persuasion who were fondly referred to around the station as “the freaks,” it won five Emmys its first year and was hailed by critics. Nat Hentoff called it “the most valuable television journalism in town.” While anchormen and correspondents on the commercial stations intoned dry commentaries, *51st State* did things like bus into the studio for lively discussions dozens of members of a South Bronx youth gang and angry employees from a Brooklyn brewery that was being closed down. “We were all over the place in terms of scoops and coverage,” says the program's executive producer, Jack Willis. “We were trying things no one else had tried.”

At first, Iselin seemed as excited by the show as everyone else. “Jay was terrific,” Willis says. “He was totally behind us.” Yet the show soon developed into a turning point in Iselin's career—and in some ways in the history of public television. The reason was that it violated some of his most deeply rooted sensibilities. Scion of a wealthy South Carolina textile family and a direct descendant of John Jay, the first Supreme Court chief justice, Iselin had been properly dispatched to St. Mark's and Harvard. He drifted into journalism as a kind of protest, because, he says, “it was not all that respectable.” He liked the fact that the Harvard *Crimson*, of which he was managing editor his senior year, was staffed mainly by public-school types.

At *Newsweek*, Iselin's facile mind and his adroitness in cultivating superiors brought him rapid promotions. But the higher he advanced, the less he seemed to like it. As national-affairs editor, he was put off by the intense “creative tension” inherent at news-magazines, especially between writers and editors. “Writers are masters of escape and evasion, professional saboteurs,” he says. “It becomes a form of guerrilla warfare and you have to develop a stomach for it. I never liked the agonies of personal differences that come up when you're combining talents.”

During his two years at Harper & Row, he found making editorial decisions sufficiently distasteful that he

concentrated increasingly on more structured and disciplined matters, such as promotion, distribution, and budgeting. Editing, he says, is "intoxicating but limited. I became aware that the publishing side of the business is another world and probably the controlling world. It doesn't make any difference whether you have a great editorial operation if the books don't balance." His relations with trade editors became so strained that many complained to Harper & Row president Winthrop Knowlton. When that brought no results, they staged a one-day walkout, which got into the newspapers. Shortly thereafter, Knowlton asked Iselin to step down.

Iselin found the creative tensions at *The 51st State* even more unpleasant. "We encouraged worker involvement with decisionmaking and confrontation politics," says Jack Willis. "There were constant battles. But that helped make the show what it was. This was anathema to Jay, however. He didn't understand it. He kept falling back on the rigid authoritative framework he'd come out of. I think what we were doing scared him."

Iselin tolerated the show until it began stirring numerous protests from station board members, benefactors, and, after it became something of a forum for Vietnam protesters, from the Nixon White House. "We were at direct odds with the federal government," says Willis. "We became an embarrassment to the whole structure."

"The show never had built into it varieties of opinion," Iselin says. "It tended to be from a single perspective. I think it is a mistake for us to be advocates of any particular point of view. It's our journalistic mandate to let all points of view surface. During that time, journalists were sucked into the belief that investigative journalism—quote, unquote—would somehow uncover the crimes of mankind. We all applaud the Woodwards and Bernsteins. But I think the public is better served by stories that provide insight and perspective against which you can make a judgment instead of one-shot exposés and sensational scoops. That's the problem with a show like *60 Minutes*. I don't think it helps the viewer make judgments about the world.

"And *51st State* never took on an editorial coherence and predictability," he adds. "It was everywhere and nowhere. It was in chaos. It shot from the hip. It was editorially sloppy. It undermined viewer confidence in the station's credibility."

Jack Willis calls these charges "ridiculous." He recalls only two factual errors, both of which were corrected

the next night. "That's the price of taking chances and experimenting," he says. Iselin was unconvinced by such arguments. He began toning down the show's scripts and curbing its more daring exploits. His relations with the show's producers fell into disarray. They bombarded him with protests over what they regarded as his attempts to censor them. When the show did a segment on torture in Brazil, which brought forth protests from such notables as David Rockefeller, Iselin complained, "Lay off that stuff. We have enough problems. Can't you find other things to do?" To one particularly recalcitrant producer, he snapped irately, "Why can't you learn to march to the corporate tune?"

When these entreaties failed, Iselin took sterner measures. He moved the show to a new time, restricted its length of often an hour or more to 30 minutes, and cut back its budget. He fired some of its most outspoken producers. Most of the others resigned. Many, such as Steve Glauber, Hal Levenson, and Fern McBride, later achieved senior posts at commercial stations. "Leaving 13," says one, "has meant less money but a lot more freedom." *The 51st State*, meanwhile, became dull and predictable. After limping along for two more seasons, what, in retrospect, was the last vestige of public television's robust early days quietly died.

Iselin's relations with the station's board of trustees, meanwhile, ripened into warm mutual respect. Realizing his error at Harper & Row, Iselin took special pains to develop a close rapport with Ethan Allen Hitchcock. "Jay may relate badly with people beneath him," says a former associate, "but he does very well with his peers and brilliantly with superiors." As soon as Iselin, over Day's vehement protests, had been made Day's chief deputy in late 1972, Hitchcock began working directly with Iselin on station matters. His position having been made untenable, Day resigned in early 1973. "I just got fed up," Day says. "Life is too short to get involved in battles like this." Iselin was named to replace him.

Iselin's first priority after taking over was dealing with WNET's need to beg for nearly every dollar it receives. "It's a hell of a way to have to do business, but it's the only way for us," he says. He constructed a sizable fund-raising apparatus. Auctions, pledge weeks, and direct-mail campaigns were developed to solicit money from viewers while teams of salespeople were dispatched to canvass corporations, foundations, government agencies, and other institutional funders.

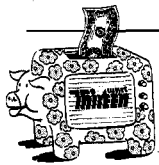
Iselin himself has proved to be ex-

tremely productive. Says a former associate, "Jay is one of those wonderful contact men who know how to swim among the rich and the powerful and get them to do things they wouldn't do for anybody else." Not only has he enabled WNET to meet its growing budget, but he has helped raise \$13-million more in capital funds to transform the old Henry Hudson Hotel, on West 58th Street, into the station's new administrative and production headquarters. It will be renamed the Channel 13 Building.

Even Iselin's harshest critics do not deny that he has brought financial prosperity to Channel 13. The question is, at what cost? There is much to Fred Friendly's praise of the station. It has indeed aired numerous superlative programs. But could it be a lot better than it is? Many observers believe that in his aggressive pursuit of financial prosperity, Iselin, like too many other public-television executives, has lost sight of public television's early promise as an imaginative, innovative, risk-taking medium free of the tyranny of ratings and sponsors. That public television has yet to receive adequate no-strings, "insulated" funds from the government introduces unfortunate imperatives that subvert the medium's promise. Yet as the head of the country's wealthiest public-TV station, Jay Iselin could be leading the way in resisting the imperatives and fighting to retain as much of the promise as possible. Instead, he has surrendered to them. Worse, he has embraced them.

Among the most visible of the imperatives is preoccupation with fund raising instead of programming. As Michael Rice, former general manager of WGBH, Boston's public-TV channel, recently noted, "We are putting as much effort into selling our proposals as into creating them. Managers are known as much—or more—for their grantsmanship as they are for the programs that come out of it." Jay Iselin is widely regarded in the field as among the best and most successful public-television executives. But beyond official supervision, he has almost nothing to do with WNET's programs. "I don't know of one program we have that was Jay's idea," concedes George Page, director of program planning. Iselin does not even have a TV set in his Vinalhaven home. He is a grantsman.

A major portion of WNET's bureaucracy is similarly preoccupied. A breakdown of the station's financial results last year shows it spent at least \$8 million, or 22 percent of its operating expenses, on fund raising and public information. Yet the true costs of the grantsmanship ethic may be much higher. Just as success as a profit-



“...‘Jay may relate badly to people beneath him,’ says a former associate, ‘but he is brilliant with superiors’...”

making corporation is a measure of the growth of profits, success as a nonprofit concern like WNET is a function of the growth of donations. Expanding profits tends to require efficiency and strict cost controls. Expanding donations does not. To demonstrate need to donors, a nonprofit organization must continue to grow as fast as the money comes in. Making growth productive and efficient is much less important than making sure the money is spent.

Not surprisingly, therefore, WNET has come under growing attack for waste and inefficiency. Critics point to its \$300,000 “office of the president”; its comfortable, if not quite opulent, office appointments, such as custom wallpaper and engraved boardroom silverware from Tiffany; its expensive logo changes; its budgetary lapses, such as the well-publicized cost overrun of at least \$1.5 million and perhaps as much as \$3 million on the *Adams Chronicles* series in 1975. At least a dozen of its large number of senior-level executives earn more than \$40,000 a year. Budgeted non-union salaries and benefits for last year totaled \$9 million.

The station vigorously defends itself against this charge. “We have an extremely efficient and tight operation,” says Ethan Allen Hitchcock. “The budget ought to be \$60 million instead of \$40 million.”

The evidence suggests, nevertheless, that WNET’s expenses are very high in relation to those of other TV stations and to the amount of programming it actually produces. Talks with officials of New York’s network and independent commercial stations confirm that WNET’s \$40-million budget not only is higher than that of any other TV station in the city but is probably as much as twice as high as the lowest-cost stations. According to FCC figures, average 1977 expenses for the nine commercial stations in the New York area (which include three small New Jersey stations) were just over \$20-million. (Average revenues were \$27-million.) WNET’s operating expenses for fiscal 1977 were \$36.9 million.

Though they have lower expenses and fewer employees, the commercial stations still manage to produce more programming. WNET, which employs about 600 people, is itself producing this fall only thirteen and a half hours a week of regularly scheduled programming. (*The MacNeil/Lehrer Report*, which accounts for two and a half hours of this total, is co-produced by 13

and WETA in Washington. *The New Jersey Nightly News*, which accounts for three and a half hours, is co-produced with New Jersey Public Television.) The rest of the station’s schedule often comprises very low-cost acquisitions from outside sources such as the BBC and independent producers and pickups from other public-TV stations. By comparison, one of the city’s largest independent stations—which, like WNET, but unlike the network stations, must itself produce that portion of its schedule it does not buy from outside sources—employs just over 200 people, has a budget of well under \$30-million, and produces over 24 hours of regular weekly programming.

The finances of public-television stations, of course, are not precisely comparable to those of commercial stations. Though they do sell advertising, commercial stations don’t have to fund-raise. Nor do they produce prime-time national programming. Channel 13 produces about a third of the national programs distributed by the Public Broadcasting Service. Yet WNET’s budget is substantially greater than any other public-TV station’s. The second-largest is WGBH’s (\$23 million). Yet though it has lower expenses and only 400 employees, WGBH accounts for nearly as much PBS programming as Channel 13 and itself produces eighteen hours of regularly scheduled programming weekly (WNET and WGBH, like most large TV stations, also produce several hours of specials every month). WTTW in Chicago, which has a higher market penetration than WNET, produces nine hours with 180 employees and a budget of only \$8 million. Says an experienced network-station producer who spent several years at WNET, “The presumption in the public mind is that 13 is

a lean ship with no money doing lots of programming. The reality is that it is a fat organization with lots of money doing very little programming.”

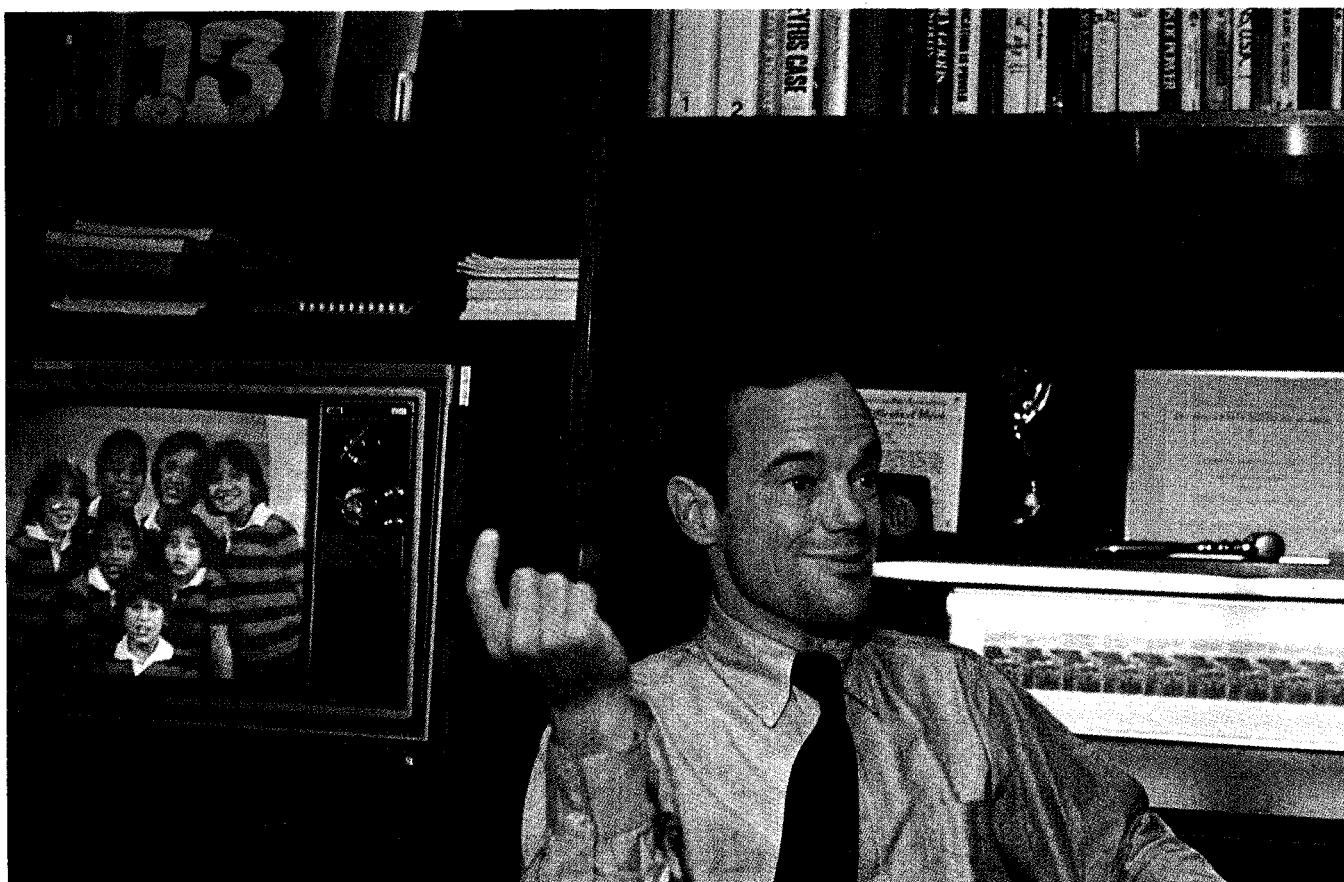
Grantsmanship engenders still further aberrations that Iselin has done little to resist. It defines the sort of audience that WNET and other successful public-TV stations seek to develop. The fact—which station executives do not deny—that Channel 13’s viewers are largely from the affluent upper middle class is no accident. Recruiting these viewers is seen as an economic necessity. New York, of course, is composed of a multitude of ethnic, racial, religious, and other special-interest groups whose particular concerns are rarely addressed directly by mass-appeal commercial programming. More broadly, as one former WNET producer puts it, “New York is a city of little people, marginal people, people who just barely get by.” But these people are largely ignored by Channel 13. The station does not produce a single black or Hispanic series. (“It’s a lapse,” says WNET public-affairs program director Jerome Toobin. “Mea culpa. What can I say?”) It does broadcast a lot of programs, such as *Live From Lincoln Center*, that are likely to appeal to the tastes of the elite group of viewers most likely to donate \$20 a year to the station.

These viewers are also regarded as the most attractive to corporate underwriters of WNET programs, who see sponsorship as a means of building their image by “reaching”—as they put it—a non-commercial-TV audience. A WNET booklet distributed to corporations notes that “public television is cherished by underwriters because it includes America’s most influential citizens—the active, the aware, the movers and shapers of society.”

Attracting money from institutional underwriters, though necessary for public TV’s survival, can be as constraining as developing a large group of public contributors. As Michael Rice put it, a public-television manager “begins to believe that success is getting the approval—and therefore the money—of the funder, while failure is losing it or never getting it in the first place. Similarly, if the funder accepts the proposal, that must mean the program is a good idea, and if the funder rejects it, that must mean there was something wrong with it. And so, over time, it becomes customary, even convenient, to rely on the funder’s judg-

Local Productions

These are the shows produced or co-produced by Channel 13, adding up to thirteen and a half hours of programming: *Skyline* (half hour), *Health Lines* (half hour), *WNET Reports* (half hour), *Help Yourself* (hour), *New Jersey Nightly News* (three and a half hours), *Dateline New Jersey* (half hour), *Great Performances* (one and a half hours), *Dick Cavett* (two and a half hours), *MacNeil/Lehrer* (two and a half hours), and *We Interrupt This Week* (half hour).



His station in life: John Jay Iselin, president of Channel 13, in his office; children's program Zoom is on the tube.

ment of what one should do."

Middlebrow culture dominates WNET's schedule because it is easily fundable. Shows about public affairs, the artistic avant-garde, and minority concerns are less fundable and thus broadcast, if at all, in token amounts and in peripheral time slots. A direct outgrowth of Jay Iselin's complaints about *The 51st State*, *The MacNeil/Lehrer Report* is a safe token public-affairs show, because it scrupulously offers a perfect balance of views. It informs, if somewhat blandly, but never advocates. It never incites, upsets, or angers. It has thus been able to obtain funding from Allied Chemical and Exxon. WNET has been unable to obtain corporate support for the new Bill Moyers public-affairs show, which the station hopes to begin airing soon.

The station has aired some valuable local specials, notably recent congressional hearings on the city's finances. But except for four hours weekly of New Jersey news—which the station, technically licensed in New Jersey, has been forced to air to defend itself against license-renewal challenges and most of which the station does not itself produce—Channel 13 broadcasts only a single hour a week of regularly scheduled local programming. Less than a fifth of the station's budget is allocated to local shows. This is much

less than at such public-TV stations as WGBH, because underwriters prefer programs such as *Great Performances*, which can be sold to other stations and reach a national audience.

About half of WNET's revenues, such as viewer contributions, are in the form of "discretionary" funds, which the station can use however it sees fit. Yet the bulk of this money is eaten up by the station's swollen overhead, which leaves little available for programs. The interests of funders, further, can affect even what sorts of non-underwritable programs discretionary funds are used to finance. According to one source, when Iselin was soliciting funds from a major New York bank, an executive of the bank asked him if the station was planning any more shows like *The Banks and the Poor*. Iselin, the source said, assured the executive it was not.

Iselin has been careful to install in the chief programming jobs at WNET individuals who will not challenge the grantmanship imperatives. Channel 13's \$60,000-a-year director of programming is Robert Kotlowitz, former managing editor of *Harper's* magazine. An amiable, relaxed man of 53, Kotlowitz is an avid devotee of the sort of New York Philharmonic-Metropolitan Opera culture in which WNET specializes. He concedes that "I can't pretend to you that I came here because

I was fascinated by television." Though he professes to have become "very interested in the medium," he watches less than an hour of commercial TV daily. Walking out of a restaurant after lunch with an independent filmmaker who had enthusiastically presented him with numerous ideas for new TV shows, Kotlowitz turned to the man and asked, a little incredulously, "Do you really like television?" At a dinner party not long ago, Kotlowitz allowed as how "you don't really have to know anything about television to manage a public-television station." Friends say Kotlowitz regards his WNET job as a convenient adjunct to his career as a novelist. In part on company time and with typing assistance from his secretary, says a former associate, he has published his second novel since joining the station in 1971. (Kotlowitz says he does all his personal writing on his own time.)

WNET's director of news and public affairs for the past four years has been Jerome Toobin. A former public-relations man and administrative director of NBC's *Symphony of the Air*, Toobin had limited previous experience in television production or public-affairs programming. His early career at NET and the station was based largely on his talents as a "getter," someone with the ability and contacts to secure celebrities for shows. Though public affairs

“... When Iselin was soliciting funds, he assured a bank there would be no more shows like *The Banks and the Poor* ...”



Nights to remember: A few of Channel 13's programs; of these, only MacNeil/Lehrer is produced (actually, co-produced) by WNET.

has been receiving an ever declining portion of WNET's budget, Toobin does not seem very concerned. When the *Adams Chronicles* cost overrun caused WNET to make sharp cuts in the station's public-affairs budget and cancel two public-affairs shows, angry employees arranged a meeting with Iselin. Other than sticking his head in the door for a minute or two, Toobin did not bother to make an appearance. "I'm not going to tell you I know what happens to all the money around here," he says. "But I'm satisfied I'm getting all the money I can."

It is just that sort of pliant attitude that Jay Iselin values and has sought to foster throughout Channel 13. After his unpleasant bouts with guerrilla warfare at *Newsweek*, Harper & Row, and *The 51st State*, Iselin has now managed to create an organization where, as he puts it, "there is a pretty good consensus about what we ought to do."

WNET thus is unlikely to explore alternative and perhaps more successful ways of coping with the grantsmanship imperatives. There are many possibilities. Most obviously, a leaner bureaucracy and more compact physical plant could free more discretionary money to run unfundable programs. Fund-raising productivity could be increased. One funder whose organization has

helped underwrite numerous public-television shows on Channel 13 complains that most station salesmen "know very little about selling and even less about television. Their ignorance always astounds me." And from line-by-line studies of numerous program proposals, he has concluded that "most of them cost about twice as much as the same show would produced by a commercial station. The padding is sometimes incredible." Better salesmen selling cheaper shows, he says, could markedly increase institutional support.

More effort could be made to challenge conventional wisdom on fundability. A more aggressive search for funders might turn up some who would be willing to support more imaginative and provocative programming that, in turn, might attract a larger audience. *60 Minutes* is watched by more than 30-million people. This audience, though probably not as affluent as current viewers, might be more enthusiastic and more motivated to contribute.

Or, failing this, one WNET producer suggests "just one night a week for the freaks, the critics, the libertarians, the radicals, the people who feel they've been left out. One night a week with a lot of people yelling and demanding and explaining, of people with energy and hope and new ideas."

Executives at Channel 13 and other stations tend to regard most suggestions for change as wistful, unrealistic yearnings for the old days. "We can't operate like a little family store," says George Page. "We can't do anything we feel like anymore, and we can't have the old freewheeling approach. And we shouldn't. Times have changed. We're a big operation now." Adds Ward Chamberlin, a former Channel 13 executive who now heads WETA, Washington, D.C.'s, public-TV station, "You look at your responsibility differently than you did when you were a fringe organization. You have to be more careful and thoughtful about what you put on the air. When you have a big budget, you need a broad mass of support. You have to give more thought than you used to about whether you want to put on programs that might offend people."

Sitting on the terrace of his Vinalhaven home overlooking the water, Jay Iselin put it more succinctly: "We've grown up." He might have added that he has grown up as well. Adolescent protest forays into journalism now behind him, he has matured into a grantsman. People can talk about the need to recapture public television's freewheeling past. But Jay Iselin has balanced the books.



Police Lineups: The View Through the Two-Way Mirror

By Robert Brody

“... Police lineups are often arranged haphazardly, sometimes even rigged. Victims are forced to endure frustrating delays ...”

Francene Keery peered nervously at the lineup through a smudged two-way mirror in Manhattan's Pitt Street police precinct. A robbery suspect and four hand-picked stand-ins paraded before the mirror and stood in a row along a back wall. Next to Ms. Keery was Detective Donald Bianco, who had arrested the suspect, Angel “Cano” Arocho, a 27-year-old heroin junkie and ex-convict.

Ms. Keery, as a free-lance photographer, is trained to observe physical details—gestures, shapes, colors, faces. But even so, she scanned the lineup for the assailant and saw only strangers. She turned to Bianco and said, “I don't see him there. I can't identify him.”

As it happened, Ms. Keery had photographed Arocho on January 28—only 23 days before the lineup. She was on assignment at the Essex Street Market, near Delancey Street, scouting for subjects in a beehive of fruit-and-vegetable dealers. Arocho approached the five-foot-tall, 95-pound photographer and volunteered to act as a model.

Suspicious right away, Keery snapped two color slides of the bearded, long-haired vagrant and walked off without saying a word.

Three hours later, at 4:55 P.M., she was about to leave the market, carrying her \$700 Nikon F-2 and a bag bulging with bananas and fish. Arocho pounced on her from behind, knocked her to the sidewalk with one punch, and yanked the camera free. In just a few seconds he was out of sight around the corner.

Hours later, the photographer discovered in her coat pocket a roll of 35-mm. film with two pictures of the robber. One was printed, in tandem with a brief news story, in the January 31 *New York Post*.

But now, on February 20, her assailant was right there in the lineup, and the photographer couldn't recognize him! After all, the suspect had seen the potentially incriminating newspaper photo and prepared himself. He had shaved off his beard and clipped his red hair short and dyed it black.

Detective Bianco escorted Ms. Keery into a hall and asked, “Would you like to look again and see if you recognize anyone?”

Keery agreed to try once again. But the second lineup produced the same result as the first: She was baffled.

“I didn't want to pick out an innocent man,” Ms. Keery said later. “The lineups were run so fast. I was frightened and ransacking my brain. I couldn't identify anyone.”

Finally, Bianco resorted to a tactic that the D.A.'s office vigorously discourages. He decided to run what is called a showup—a one-to-one confrontation between an eyewitness and a suspect.

“Being that Arocho's appearance was altered to such an extent,” the detective later explained, “all I was trying to do was strengthen the case.”

During the showup, Ms. Keery succumbed to the subtle pressure applied by Bianco and identified Arocho as the culprit. Arocho admitted to being the

hirsute figure in the photographs but denied being the robber.

The next day, Arocho was indicted for second-degree robbery and held on \$2,000 bail. On March 28 he pleaded guilty to third-degree robbery—a watered-down charge for which State Supreme Court Judge George Roberts sentenced him to two to four years in state prison.

Eyewitness testimony—the fulcrum of so many convictions—is often pieced together from shards of memory, and can be precarious evidence indeed. At worst, the words of a witness with a leaky memory can damn the innocent and free the guilty. Yet policemen and judges still depend heavily on witnesses who have identified a suspect in that sensitive ritual known as a lineup.

Lineups are all too often arranged casually and haphazardly, sometimes even rigged. (Consider the plight of the five-foot-six-inch rape suspect who was lined up with four older and taller stand-ins.) The victim of a crime is frequently forced to endure frustrating delays before attending a lineup. Defense attorneys are prone to employ an arsenal of tricks to stall investigations and postpone them. Police zealously usurp the functions of the courts and assume the tasks of prosecutors in running lineups. More outrageous still, criminal suspects can affect disguises in lineups to avoid identification by a witness.

The Police Department, the Department of Correction, and the Manhattan district attorney are supposed to fol-



“...A robbery suspect grew a beard before appearing in a lineup; a rape suspect shaved his head bald ...”

low certain guidelines. Each run-through of a lineup, for example, should consist of at least five participants, including the suspect. In the process, participants are instructed to approach the two-way mirror one by one and look straight ahead, turn to one side, then the other. If a witness wants to study a stand-in a second time, isolated from the others, then eventually all the stand-ins must come forward again, individually. And if the witness wants to hear one say, “This is a stickup,” or to see one hold up a fist, the others must do likewise.

Stand-ins are supposed to match the suspect—more or less—in sex, race, age, height, weight, and style of dress. Each one wears a numbered card on his chest. The suspect is free to choose whichever number he wants, as well as a position anywhere within the lineup. A police officer or assistant district attorney is expected to record the names, addresses, ages, heights, weights, and numbers of stand-ins, along with any out-of-the-ordinary event that throws off the lineup. If a case involves two or more witnesses or victims, they are forbidden to watch the same lineup together, or to talk to one another before a lineup, thus preventing the exchange of pertinent details—nor can a policeman reveal to one witness whether or not another witness has made an identification. All lineups are photographed. Afterward, witnesses are asked, “Do you recognize anyone in there?”

Until about five years ago, the Manhattan district attorney's office handled more than 2,000 lineups a year. But in 1977, the police began to take over much of the responsibility, and the D.A.'s office tackled only 180 lineups, all involving major felonies such as rape, robbery, and murder.

Most lineups in the Criminal Courts Building at 100 Centre Street come off only after an average of three postponements and an interval of three months after a crime, even if the state has kept a suspect in custody. (Part of the delay occurs because it often takes some time to nab a suspect in the first place.) Richard Lowe, chief of the Manhattan D.A.'s Trials Division—the unit assigned to all stages of criminal prosecution—is seeking to reform the lineup system.

“Police lineups are pretty good,” Lowe said recently, “but at least 40 percent could be better. In a good number of cases, lineups are run so poorly that the eyewitness testimony will

later be thrown out of court.”

Lowe envisions, as a possible solution, the development of a videotape library that would hold thousands of filmed lineups. The D.A. would film a suspect going through a lineup and juxtapose the footage with stock shots of look-alikes. Access to such an archive would virtually eliminate the difficulty of finding look-alikes for suspects and ensure a fair degree of uniformity in the appearance of those stand-ins. If the suspect is a blond-haired mulatto, the proposed library would make available films of several blond-haired mulattos in a lineup. Lowe intends to apply to the Law Enforcement Assistance Administration for a federal grant to initiate the project.

Even with such an innovative tool handy—provided the courts deem it a proper technique for identification—the long delays that hamper lineups would most likely continue to wrench many a case askew. The longer the delay, of course, the more likely a witness will be to forget the details of a crime and, in compensation, embellish a story with falsehoods. (And many victims are afraid to be witnesses at all. In 1977, 64 percent of New York City's rape victims refused to go to a lineup and pick out a suspect.)

“The delays are truly nerve-racking,” Milton Adler, a Legal Aid attorney, observed. “In all the big law firms that deal with criminal cases, a lot of lawyers are suddenly on vacation whenever a D.A. calls for a lineup.”

Police have begun to experiment with hypnosis to refresh the memories of witnesses and thereby offset the exasperating delays. Martin Reiser, director of the Law Enforcement Hypnosis Institute, has broken several tough criminal cases for the Los Angeles Police Department by hypnotizing the victims.

If suspects in lineups put on disguises to con witnesses, however, the valuable by-products of hypnosis are easily wiped out. Beards are probably the most popular camouflage. Louis Vega, an inmate in the Bronx House of Detention who was suspected of having pulled off a 1974 robbery in Queens, grew a beard promptly after learning he was scheduled to appear in a lineup. Three weeks later, a fully bearded Vega marched in a lineup alongside four bearded stand-ins. Four eyewitnesses were stumped. A month afterward, the Appellate Division of the State Supreme Court nullified an order that would have forced Vega to

remove the beard for a second lineup, ruling that it interfered with the constitutional right of a suspect not arrested to wear a beard.

More recently, a rape suspect shaved his head bald before going into a lineup, but the two prosecutors present refused to tolerate such theatrical folly and persuaded the suspect to slip on a wig.

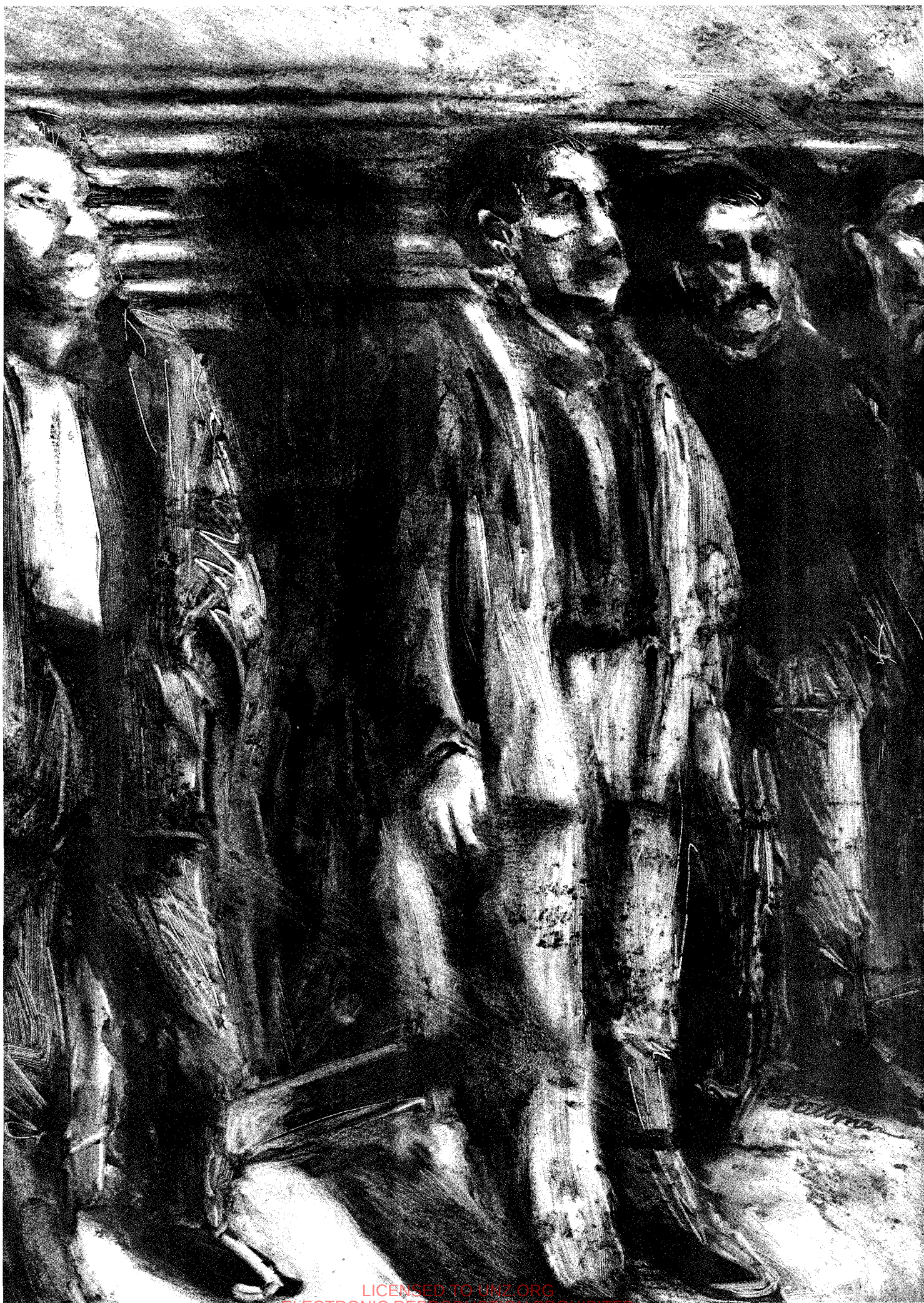
Indeed, police can only try to *persuade* suspects to remove disguises, because doing so forcibly without a court order is a flat-out violation of rights. Thomas Comiskey, supervising rackets investigator for the Manhattan D.A., who has run more than 1,000 lineups in the last 25 years, said that most suspects comply with such requests, if grudgingly.

If glaring discrepancies in appearance threaten to undermine a lineup, a prosecutor may resort to giving stand-ins wigs or false mustaches to wear. A tattered Manhattan telephone directory is available at the Centre Street headquarters to make stand-ins look taller, provided a desk blocks the prop from the eyes of the witness. In the Bronx three years ago, a twelve-year-old boy described a child molester as wearing a broad-brimmed hat and sneakers. When detectives in the Eighth Homicide Zone arrested a suspect wearing the same getup, all the stand-ins in the lineup agreed to wear broad-brimmed hats and sneakers.

A suspect is allowed to have his lawyer present at the lineup—and defense attorneys watch the proceedings just as closely as do prosecutors. If stand-ins look appreciably different from a suspect, the suspect automatically becomes conspicuous, and the chances of recognition, prosecution, and conviction are increased. Hearings held before a trial allow lawyers to object if a lineup seems to prejudice a case against a suspect.

The Supreme Court's 1967 decision in *Stovall v. Denno* concerned the matter of showups—face-to-face, one-on-one confrontations. Stovall was arrested for killing a man and seriously wounding the murder's only witness, the man's wife. The suspect was taken to the woman's hospital bed and identified, rather convincingly, as the murderer. Although Stovall was finally convicted, the court concluded that showups inevitably cause a witness to assume that the suspect the police present to him is guilty.

Before the *Stovall* ruling, about 85





"...As the city's criminals get younger, stand-ins are solicited from social clubs, the YMCA, the street..."

percent of all identification proceedings were showups. Nowadays, showups are conducted only in certain emergencies—they are discouraged without being explicitly forbidden.

As to the lineups themselves: Police lore is chockablock with accounts of innocent citizens wrongly accused and identified.

□ Frank J. Doto was identified in a 1972 lineup by seventeen witnesses and arrested for robbing three California supermarkets and shooting a policeman in the head. Doto's alibi was later corroborated and all the witnesses were proved wrong.

□ A bartender picked out Daniel Duncan in a 1972 lineup for robbing an Atlantic Beach, Long Island, bar and making off with \$309. Convicted in 1973, Duncan languished in a mental hospital for three years and jail for two years until police discovered that he was innocent.

□ Two gas-station attendants picked a man out of a lineup as the gunman in a Detroit robbery. The suspect was kept in jail a month before he testified about something he had forgotten—on the night of the robbery he had been locked in a different jail. The testimony was easily verified.

□ A Washington, D.C., rape victim was certain of only one detail—her assailant had worn a bright-green shirt. A suspect was collared, ordered to wear a bright-green shirt for a lineup, and identified as the rapist. Six years later, because of that impropriety, the conviction against the suspect was reversed.

□ William Schrager, then a newly appointed Queens County assistant district attorney, was arrested in 1973 for knife-point sexual attacks against two young women. In a series of lineups, the victims persuasively identified Schrager. Nineteen days later, a look-alike cleared the prosecutor by confessing to the crimes.

□ A police photograph of a lineup run in Philadelphia three years ago shows five stand-ins, all policemen, staring straight at the robbery suspect. The lineup was later ruled prejudicial.

As a safeguard, Patrick M. Wall, an attorney and author of *Eyewitness Identification in Criminal Cases*, advocates the use of so-called blank lineups. Under that system, each witness would see one lineup with a suspect, one without—a means of finding out whether the witness is believable. In 1972 and 1973, Criminal Court Judge Benjamin

Altman designed an unorthodox form of insurance against perceptual error. He asked defense attorneys to put look-alikes next to suspects in ten court hearings. In seven of those proceedings, the suspects went unidentified.

Lineup cases involve fundamental issues regarding the vagaries of perception, illusion, and memory. The sensitive instrument called memory is less a computer programmed to reel off data than a vast warehouse with a disorderly inventory. Consequently, a witness may choose a suspect in a lineup merely because the suspect resembles a person seen earlier in a picture. Defense attorneys often argue, for example, that witnesses shape courtroom testimony to conform to an image established after, rather than during, a crime.

Critics of the criminal-justice system have complained too that police tend to conclude prematurely that a suspect picked in a lineup is guilty. With such compelling testimony secured, an officer may neglect to look for further proof.

Until videotaped lineups gain popularity, most district attorneys will continue to have nightmares about finding suitable stand-ins. At one time, only cops would volunteer as decoys in lineups. Professor Robert Buckhout of Brooklyn College, who has appeared as an expert on eyewitness identification in more than 50 criminal cases, has contended that cops stand differently from most people—shoulders squared, feet wide apart, hands clasped behind the back: a military stance—and should never appear in lineups. But whatever the solution, the few police left following the 1974 municipal cutbacks can no longer waste half a day parading in front of two-way mirrors—and besides, the city's criminals are getting younger every year.

Stand-ins for the Manhattan D.A. are solicited from the Henry Street Settlement, the YMCA, social clubs, the streets, even the hallways of the Criminal Courts Building. Each is paid \$4.50 a day to march in lineups.

"I've seen assistant D.A.'s pleading for stand-ins downstairs," said Raymond Kiely, chief investigator for the Manhattan D.A. "I mean, here's an expensive, well-trained prosecutor actually hawking for stand-ins in the lobby of the Criminal Courts Building!"

Richard Lowe has maintained that the lineup facilities in the decaying Centre Street edifice are inadequate. After the 1971 Pierre Hotel heist, for example, Lowe personally supervised

eighteen lineups involving 21 witnesses and five defendants in a frantic twelve-hour marathon—overcrowding the rooms available and burdening police personnel.

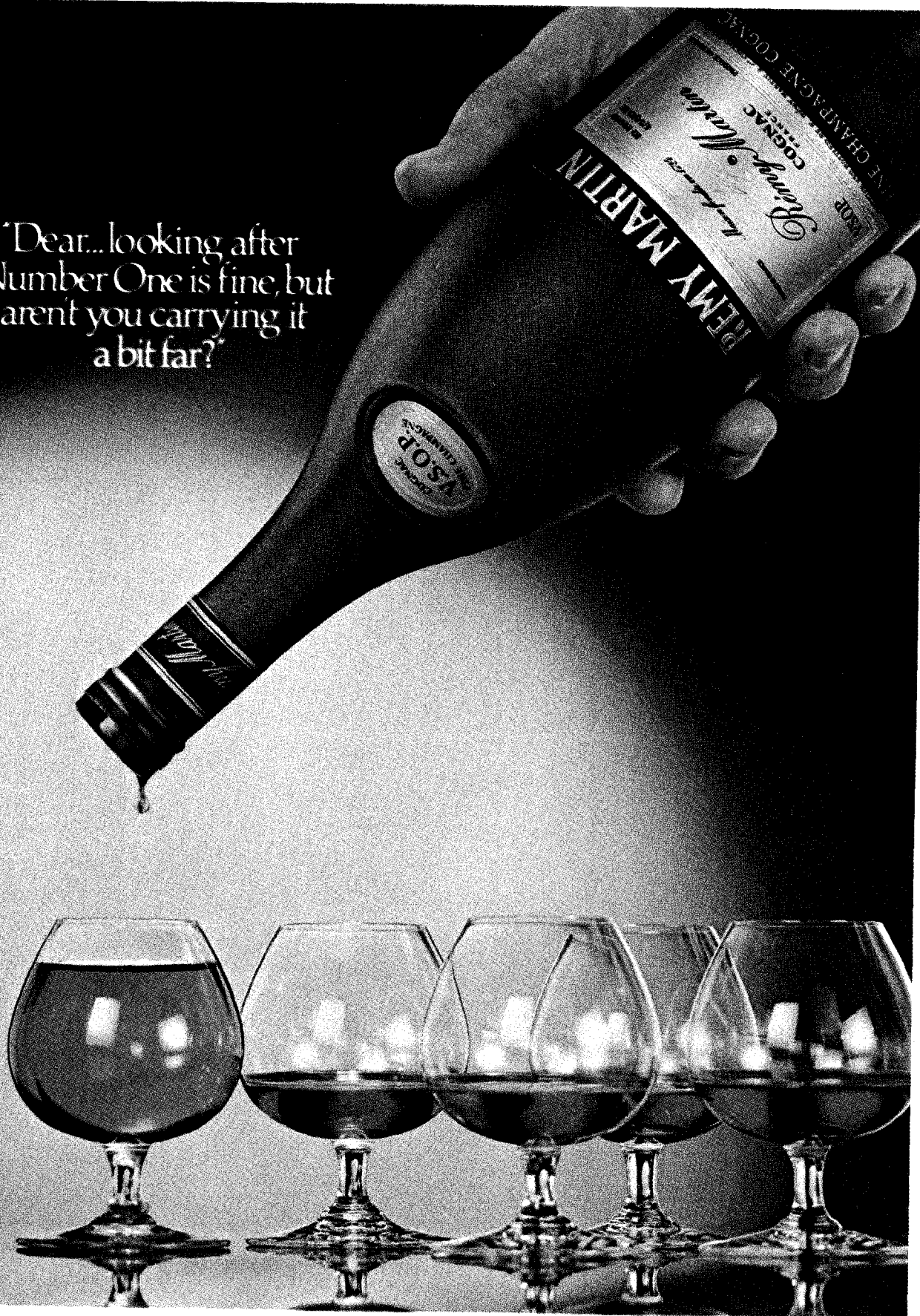
"The rooms are small and antiquated," Lowe said, "and we don't have sufficient facilities for protecting the identity of the victim. We need rooms with separate entrances so there's no chance of victims' and suspects' running into each other."

Just such an incident occurred during a 1973 rape case involving an actress in TV commercials who had climbed aboard an elevator in the lobby to get to the lineup room upstairs. A moment before the doors closed, two corrections officers ushered in the very rape suspect she would have seen in the lineup. Aghast, she screamed and leaped into the arms of a friend she had brought with her. Despite the irregularity, the lineup was held and the suspect tried and convicted.

All lineups in the Criminal Courts Building are carried out in Room 738—a 400-square-foot purgatory that is fraught with destiny. The dusty fluorescent lights overhead dimly accent a rusting electric fan and the gray fingerprints smudged all over the bone-white walls. The room overlooks a canyon-like air shaft, but it's still poorly ventilated and foul-smelling in summer. Hanging across from two adjacent oak benches placed behind a desk and chair is an old mirror, held precariously by a wire looped over a nail, through which witnesses see all the lineups. (The participants see only a reflection of themselves.)

In the next room down the corridor—Room 742—the witness steps into what looks like a makeshift polling booth, draped with a frayed black curtain for privacy. A heavy panel that somewhat resembles the opening to an incinerator chute, once it is pulled down by the handle, reveals the two-way mirror—an ordinary-looking window, really—that faces the lineups that are conducted in Room 738. Here, in this twilight atmosphere, a victim or a victim's friend or relative spots the accused and may fall into hysteria. Last year, a murder suspect in a lineup slammed a metal chair through the mirror to scare off a witness. The windows here are painted black to keep out the sunlight and, ironically, improve visibility for witnesses watching the silent procession beyond. The black paint is already starting to flake away. ■

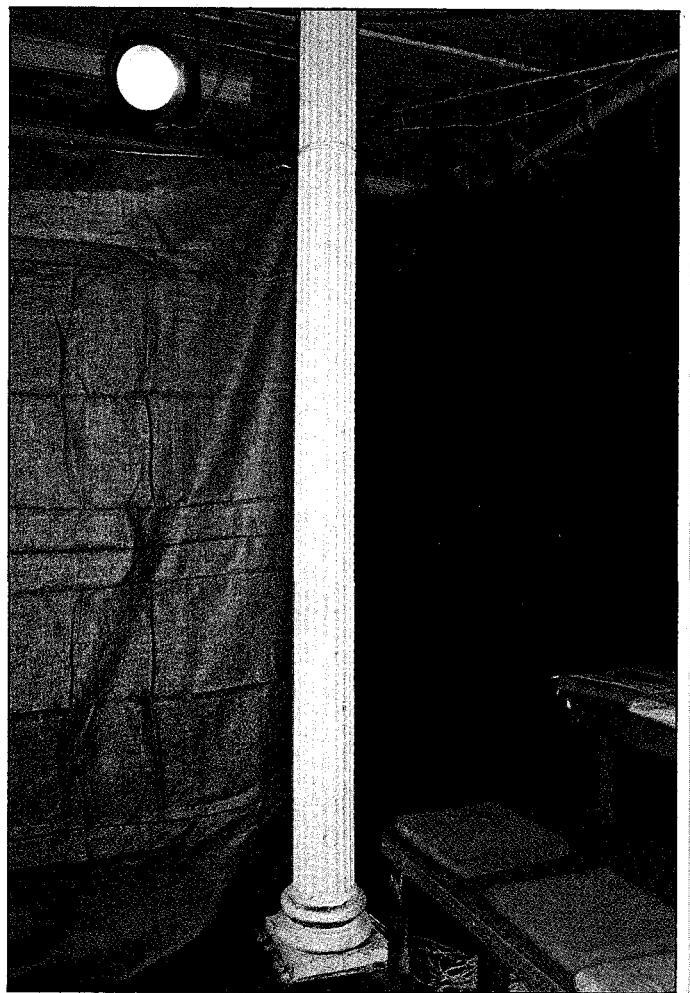
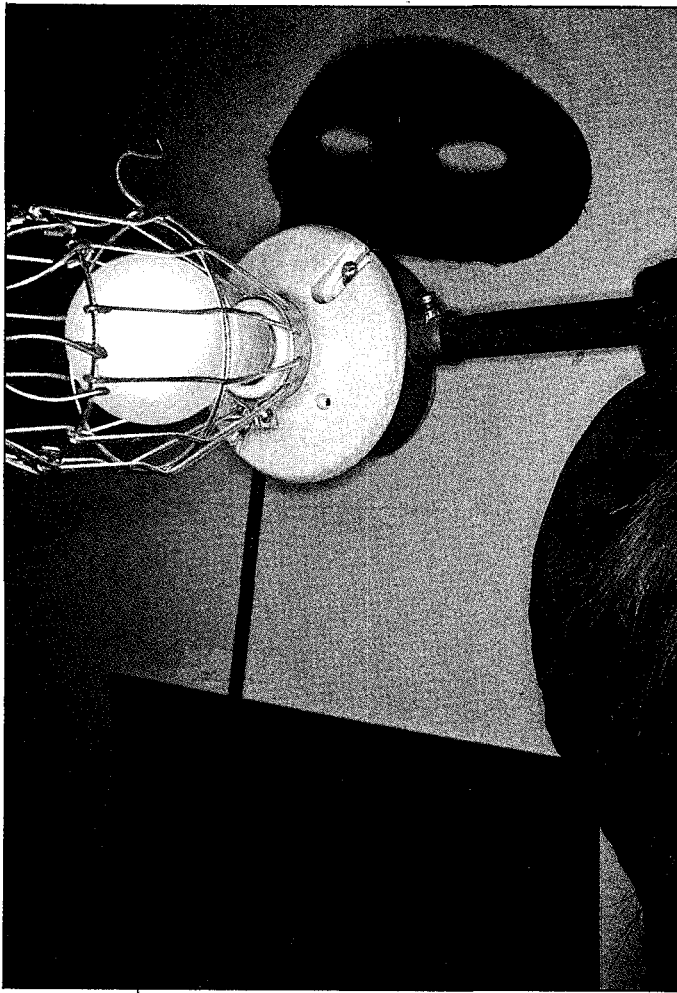
"Dear...looking after
Number One is fine, but
aren't you carrying it
a bit far?"



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Off-Off and Running

By Alan Rich

“...The spread of Off-Off Broadway has converted New York into the wide-open theater town that it was in times long past...”

Everybody knows the legend: Off-Off Broadway, the only action in town, actors working their hearts out for no pay in church basements and back rooms of coffeehouses; La Mama and her clown pageants; cast and audience in a group grope at Schechner's garage; a country-western *Lear* or a new three-hour extravaganza in gibberish; art and absurdity as bedfellows in a bed made out of packing crates. And the legend goes on: Without Off-Off Broadway Al Pacino'd still be waiting on tables with Dustin Hoffman as busboy. Colleen Dewhurst, *Hot 1 Baltimore*, *Gemini*, Joe Papp, passion, and poverty.

It's an exhilarating legend, all right, and most of it is still true. Off-Off Broadway is still, collectively, the best theater in town, the most adventurous, idiotic, chancy, stimulating, communicative. And most of it still operates on the poverty level that came with the territory back in—let's say, for the sake of getting *some* kind of date down on paper—1962. Then it was that maybe half a dozen dingy downtown Village rooms became the scene of some sort of theatrical entertainment to pull in a few passersby and offer a few unemployed theater folk a chance to flex unused muscles. But now there are upwards of 200 of these places, spread all over town; fourscore-plus among the best of them have banded together to form the Off-Off Broadway Alliance to help one another with publicity, fund raising, theater design, and repertory planning—

just like grown-up, moneymaking theater. You'll still find Oscar Wilde or Oscar Upcoming in a dingy back room somewhere, but you'll also find the Circle Rep in its own air-conditioned theater below Sheridan Square, the Hudson Guild in an even fancier new theater (with upholstered seats, even!) over in Chelsea, interior decorating at the Colonnades Theater Lab in the East Village that would make a bank lobby proud. This immense, tangled underbrush of alternative theater has now settled in all over the map; Off-Off Broadway is growing at the box office and at the bank. Even Actors Equity is thinking it ought to get into the act.

Those last items are the latest real news about Off-Off Broadway. Before there was money, there was no problem understanding why a bunch of out-of-work, stagestruck actors and writers might want to put on some sort of free-form entertainment in some grungy back room somewhere downtown, with the hat passed around after the show to get some warm soup into the actors before their homeward trek, and with everybody caught up in the gorgeous mystique of Pure Art. The last thing in the world would have been for the union to concern itself with such juvenile anarchy. To have done so would have been like George Steinbrenner trying to sign up the Green-and-Gray team at summer camp. In those early days it even took a certain grit to write about these drab, scrappy little entertainments. Yet Jerry Tallmer (see box, page

66) did in the *Village Voice*, and after him Michael Smith, and if they hadn't given the new theater its name, its definition, the suggestion that glimmers of quality were even then discernible 'midst the rubble, Off-Off Broadway today might still mean a couple of cramped rooms in the Village.

Out of those dingy, airless Village rooms—Joe Cino's “caffé” on Cornelia Street, Ellen Stewart's former La Mama, a walk-up on lower Second Avenue where Lanford Wilson (see box, page 65) and a hundred other writers handed over their halting first scripts to acting “companies” assembled out of bars and off the streets—Off-Off Broadway has burst forth. The name never did, of course, imply anything geographical. As “Off Broadway” had suggested, in its early days aglow with promise, a departure from the homogenized mediocrity of the uptown commercial theater, so the “Off-Off” implied another departure, the recognition that another beginning was in order.

The mistakes of Off Broadway were the standard pitfalls of success American-style. Nurtured in the fifties by its own list of heroes—Quintero, Albee, Williams—Off Broadway later drowned in its own glory, strangled in its golden chains. By the mid-sixties Off Broadway budgets were countable in six figures, and the intellectual asperity of O'Neill by Quintero had given way to the safe and crowd-pleasing pap of *The Fantasticks*. Whatever hope Off Broadway had held out to new Ameri-

NEW YORK
OFF-OFF BROADWAY

“...If you want to understand OOB, sit at a table at Phebe’s and tune in on the crowd...”



Winner's circle: Tanya Berezin (left) and Jonathan Hogan in an obviously tender scene from *Glorious Morning*, a play by Patrick Meyers that opens the fall season on October 26 at the Circle Repertory's theater on Sheridan Square.

can talent was wiped out by costs and by respectability. Damning the consequences, the OOB vanguard vowed not to make the same mistake. They reveled in their grunge, glowered at outsiders, cowered at the thought of being “discovered.”

That xenophobia has, by now, pretty much passed. Yet the respectability that has now fallen upon OOB has not, as it had with OB, spelled the end of adventure. OOB has held on to its options; better, it has held on to its right to diversify. That's why neither you, nor I, nor Actors Equity can make any single line of sense out of this strange, splendid complex of theatrical activity.

By any name, the spread of OOB is in itself a diversity that staggers the mind—at least that part of the mind that is beguiled by neat categories and tidy definitions. On the one hand, scores of theaters all over town perpetuate the old OOB myth—shows mounted on a shoestring with somebody's brother-in-law playing the lead (and, probably, handling the collection plate), vanity operations for somebody who thinks he can write or somebody who's always wanted to play Lady Bracknell. On the other, there are the class opera-

tions: the Circle Repertory, with its huge resident staff financed by handsome pourings of grant money (as described in Marilyn Stasio's article on page 72), its \$8.95 weekend ticket price that challenges Broadway, its current long-running “commercial” hit play (Lanford Wilson's *Fifth of July*) that in more enlightened times could certainly have made it on Broadway; the Manhattan Theatre Club, an uptown supermarket for hits-in-the-making (with *Ain't Misbehavin'* and *The Runner Stumbles* among its exports to Broadway); and many more.

One point of all this exultation is, simply, that the OOB spread has converted New York into the wide-open theater town that, before the memory of most of us, it once was. Everybody knows about the Broadway enclave as an economic unit representing far more in cash transfer than merely the box offices of its theaters: satellite restaurants, bars, clothing stores, and the like. Well, consider how OOB has created, with its own theaters as nuclei, similar enclaves all over. West 42nd Street's new “Theater Row,” a gleaming enclave that has brought light and life into an urban slough, has made recent headlines. Radiating out from the Man-

hattan Theater Club on East 73rd Street, a short walk in any of several directions, you find not only other theaters but a splendid array of restaurants and other sources of refreshment whose existence is geared to the passing-by of theater audiences. From Phebe's, that classic spot on East 4th and the Bowery, you can heave rocks at half a dozen OOB theaters which, in turn, can and do heave customers back at Phebe's.

If you really want to know about OOB, in fact, you could do worse than to sit at a table at Phebe's and tune in on the crowd; nearly everybody is involved in the theatrical ferment that swirls around outside. Robert Patrick set his *Kennedy's Children* at Phebe's: five people at bar tables lost in inner monologues on what life was like in the sixties. And *Kennedy's Children*—despite its brief Broadway run, which was probably ill-advised—is the quintessential OOB play; it took shape in OOB, moved to London's equivalent of OOB, and has now become to the hopeful OOB's around the country what *Springtime for Henry* used to be to the straw-hat circuit. I saw it in Portland this past summer, produced by a group whose director told me that his fondest

hope was to be regarded as the OOB of Oregon, some 2,800 miles from the source. In *Kennedy's Children* there is one character—probably Robert Patrick himself—whose memoir takes the form of a poignant reminiscence of Joe Cino and his caffè. The irony, therefore, of the play's having made it to Broadway and fizzled sort of encompasses the history of OOB.

The invasion of money into the OOB arena does not, however, seem to intimidate its prime movers. Circle Rep's Marshall W. Mason is hardly bothered that, ten years after his company was founded in an Upper West Side loft, with nobody paid and Mason running the operation nearly single-handedly, the company is now up to a \$500,000 yearly budget, with a huge staff and an Equity contract that comes close to a living wage. Mason draws a fine line between his successful, art-motivated operation and a resolutely commercial house. "It's a matter of spirit, most of all," he says. "The money relieves us of that sense of desperation, and leaves us free to work without limitations. That's the main difference, I think. In commercial theater, you're always aware of certain boundaries beyond which you cannot go."

The case of *Knock, Knock* more or less bears out Mason's thesis. Jules Feiffer's comedy was first produced at Circle Rep in 1976, and you couldn't get near the place with a shoehorn for the six-week downtown run. "Then we got the chance to send it to Broadway," Mason recalls. "Send it, not take it. Another producer came in and thought the play ought to have big-name stars, whereupon it bombed. From that we learned that there's nothing wrong with letting a play float upward, but you have to do it yourself." The thinking paid off; when Albert Innaurato's *Gemini* moved from Circle to Broadway last year, it went with Mason as co-producer. *Gemini* is still running.

Now that OOB has its big houses—Circle, Playwrights Horizons in the new 42nd Street enclave, Manhattan Theater Club—the old legend about everybody working for art and no money has, of course, begun to disintegrate. Actors Equity has, for years, been trying to put together some kind of payment code, to protect its members from what it defines as "exploitation" by OOB producers who say they can't afford to pay their talent. And yet, every time Equity tries to put a proposed code to a membership vote, the membership turns up en masse to shout it down and opt for exploitation. That happened in a famous battle in October 1975, and it happened again last May; imagine: a union's own membership demanding that its leaders allow them

The Way It Was, the Way It Is

Off-Off Broadway, when you get right down to it, was Joe Cino, Ellen Stewart, and Al Carmines. Charisma, energy, and grace. Joe left you alone, Ellen drove you, Al was a great collaborator. At the Caffè Cino the stage space was ten feet long and ten feet wide. If you went from wall to wall, there was a possible fourteen feet, but that decreased the size of the audience and the two tables that were removed were stacked in the dressing room. It was best to keep the length of a play under 40 minutes; the audience couldn't take being closed into the room longer than that.

We didn't write for more than four actors, because we couldn't keep a larger cast together long enough to rehearse. If you sat at a table next to the stage, you risked getting your cappuccino on your lap. You were very close to the action.

There was simply no money. A play cost between nothing and \$30 to produce. One long wicker table appeared in nearly every show at the Cino. We passed the hat and the actors, writer, and director split the take. We averaged \$16 a week.

Everybody was working somewhere else. I wrote *The Madness of Lady Bright* on the reservations typewriter at the Americana Hotel. Nothing ran longer than two weeks, and everybody saw everything.

By the time I wrote *Balm in Gilead*, the main impetus had become to do something that couldn't possibly be produced at the Cino. It was two long acts, required a real set, and had a cast of 56. When Marshall W. Mason wanted to direct it at La Mama, we

cut the cast down to 35. Working at La Mama was real glamour. The actors didn't have to wear their own clothes. Ellen was a professional designer and made costumes.

None of the 30 or so writers at La Mama were anything alike. We were all doing basic research. If Megan Terry broke new ground—as in *Calm Down, Mother*, where the setting could change with the speed of light, in the middle of a sentence—it was happily ceded to the rest of us. I think we were all learning, and we all knew it, and, we hope, we're learning still.

In 1965 it was easier to see everything. There were only a few theaters. Now there are hundreds. Important new acting companies have been formed; totally new voices are being heard. It is completely different and exactly the same.

The major theater audiences in New York get to Broadway and only Broadway, where they get patted on the head and rubbed on the belly and told they are bright and beautiful. No wonder they're fed up. There is an alternative theater on nearly every corner. There is real energy there. And nobody is patting anybody on the head.

The thing to know about Off-Off Broadway is that it was never a showcase to us. It still isn't. It's where we worked, the way we chose to work, and it's where we work still. Now you might have to go to Omaha to see Megan Terry's Magic Theater, or to San Francisco to see Sam Shepard. But we're still working, and we're working the same way we always have.

—Lanford Wilson

to work without pay! That's almost as bizarre as—well, as anything else about Off-Off Broadway.

While this has been happening, however, the houses that have become financially stable have gone ahead and extended their stability to embrace their performing forces. The union code that OOB now proposes and that several houses have already implemented on their own calls for a graduated scale of reimbursement, with the pay stepped up year by year as the company achieves its own level of financial security. Cooler heads within the union have generally endorsed the plan: Sooner or later, it will probably be endorsed.

Meanwhile, of course, the vast majority of OOB houses are still operating on the traditional pittance, staging their orange-crate-and-Kleenex productions on improvised stages in rooms where

the floorboards creak and the plumbing drowns out voices. It's easy to look down on such activities, but it's also dangerous—because every successful OOB house in the city today began in exactly such humble surroundings.

Moreover, even the most humble of these theaters serves New York in one important aspect that cannot be downgraded. New York remains the destination of acting talent from every school and conservatory in the country. It is so against every logical fact having to do with the decline of commercial theater and the paucity of paying jobs. Like the young musician, the young actor knows damned well that the New York cachet constitutes the working papers for any theater anywhere else in the nation. And so they come.

Once here, with luck, the more talented among these hopeful actors can

Give My Regards to Off-Off Broadway

In the beginning we had this problem: where to hyphenate it? and how to capitalize it? Anyway, there it was, off off-Broadway, off-off-Broadway, Off Off Broadway. The OOB's, as in "Don't forget to leave room for the OOB's on page 6."

Julie Bovasso walking over the bridge from Brooklyn at the age of 21 to build with her teeth the Tempo Playhouse on St. Marks Place and introduce Jean Genet to the U.S. of A., or vice versa. Joe Papp and his unpaid Shakespearean Workshop gang in their strange and beautiful Emanuel prayer hall, as far east on 6th Street as you could go. A plank and a passion. The boys in white shirts and black trousers, the girls in their high school evening dresses. One of the girls was Colleen Dewhurst.

Joe Cino in his café, spelled "caffé." Ellen Stewart and her cowbell. Judith and Julian Beck and Company high-tailing it over the roofs of 14th Street to evade the feds.

Last time I looked, which was a long time ago, the Tempo Playhouse was a head shop, and Julie Bovasso, author-director-star of interminable works of probable genius, was screaming invective at the competition during the Obie Awards. Joe Cino is dead. Long dead. Ellen Stewart is alive. Joe Papp—Octopus, Inc.—has come out of the closet and even as I write is about to strut his stuff as a songster in SoHo.

Last time I saw Judith Malina, one endless drag of a night at the Brooklyn Academy, she came up the aisle chanting: "I am not allowed to smoke marijuana," and looked daggers at me when, with a shy smile, thinking it in keeping with the occasion, I murmured: "I'm not either." Joke. The whole huge auditorium was swimming in pot. More in keeping with the occasion was Richard Schechner trying to steal the Becks' thunder by stripping himself nekkid and standing up in his chair for all to admire.

Schechner. The Performing Garage. My God, speak of your Theater of Cruelty. Here was a playhouse designed for the sheer physical torture of the onlooker. No chairs, no pillows, no nothing. Planks. Planks and beams—obscuring beams—in flat, impossible angles. You, dear spectator—crouching, squatting, twisting, squirming—you supplied the passion.

It must have been an architectural technique that had something, because it was repeated, as if willfully, all over the place. And when the famed Polish director Jerzy Grotowski came to

these shores, they even gutted and rebuilt the interior of a church on Washington Square to fulfill the requirements of uncomfortableness. Then it was harder to get into each of his productions than into one of the high-trash discotheques of a later day. Critics and all were kept waiting outside for a couple of hours, finally to be let in one by one.

Once you did get in, of course, it was Art. I guess it really was. A kind of art of the bull pit. As for the accommodations, the theaters for two Broadway shows—*Via Galactica* and *Candide*—were subsequently to be gutted and refitted in the Schechner-Grotowski school of fracture of the backbone. The triumph of OOB.

I didn't mind all that—not too much. I didn't mind chasing to darkest Brooklyn if I could catch that splendid actor William Redfield doing something of his own, to 103rd Street and Riverside if I could rumble up a Gershwin musical in fresh new guise. I became hardened to the lofts with no addresses and no front doors, the stairways upon stairways to heaven or hell, the total absence of transportation and imminent presence of switchblades on, among others, East 3rd Street between Avenues B and C.

I didn't mind, too much. There was always the hope: this time, this time. Perhaps another Jean Genet, another Pinter, another Beckett, another Jack Gelber and *The Connection*, another (God save us) Eugene O'Neill. Another Julie Bovasso. Another Colleen Dewhurst. Another Al Pacino . . .

Let's not even raise the question of the economics of OOB, the exploitation and self-exploitation, the Equity-non-Equity thing. There are more rights and wrongs in a newspaper strike.

No, it wasn't the working conditions, or the seating arrangements, or the vanity showcasing, or the promising playwrights who ran out of promise, or the dog-eat-dog competitiveness within this pure temple, or the in-group elitism, sexual and otherwise, that got me in the end. It was this:

One day an Off-Off Broadway press agent called the New York Post, where I worked, to say that if his particular little show didn't get covered, one little half-assed show out of hundreds, he was going to call the publisher and get me fired. That's when I knew I'd had it. A press agent. An Off-Off Broadway press agent.

Good-bye.

P.S. It didn't get covered and I didn't get fired.

—Jerry Tallmer

land a small TV job, maybe a commercial for a local supermarket that'll run during the late-late movie, maybe a soap-opera walk-on. To an actor with any brains, TV work is a poor excuse for the exercise of one's acting talents. You learn to act with your eyebrows, perhaps, but you get to make precious little use of what you've learned in school about projecting with the voice and the body. An OOB gig, be it ever so humble, at least affords the actor the chance to keep in shape—in the same way that an out-of-work dancer can't let a day go by without some work at the barre. That, plus the persistent, if slim, hope that, someday, an agent will stumble across the show and hold out that One Big Chance that is every young actor's dream.

There is a certain romantic ring in all this, of course, which some hardened theatrical professionals tend to pooh-pooh. Among the nay sayers is Herman Krawitz, onetime assistant general manager of the Metropolitan Opera and a man who has run a number of regional and summer theaters in his lifetime. Krawitz ascribes the whole process of exploiting acting talent for no pay—as it used to be in all OOB houses, and as it still is in many—as a matter of "playing on anxieties. . . . An actor comes into New York; he may have stars in his eyes, but he's also scared out of his wits. So," Krawitz states, "he checks the audition notices in *Back Stage*, and he finds a free showcase here, a repertory company starting up there. He goes down and gets the job, and everybody tells him how lucky he is to be acting in Great Big New York; he'd even pay for the privilege if somebody asked him. Well, that's a lot of hooey. As long as these Off-Off Broadway producers can pull in the free talent, they don't run a chance of being professional. There's a level of quality in the theater, and you have no hope of touching that if you don't get paid for your work."

To the audiences flocking to OOB these nights, on the lookout for the sense of adventure that Broadway can no longer promise, such sentiments make no difference. The fact of OOB's up-march toward respectability, the accrual of success that, like the movement itself, seems to be gradually oozing through the ranks, has made unmistakable inroads into the crowd which, only a few years ago, had written off any kind of New York theater as a valid way of finding an evening's entertainment. A night at OOB can still be a chancy proposition, but it's one of those enticing chances, like betting at the track, that arouses a healthy gambling spirit in the minds of an increasing multitude.

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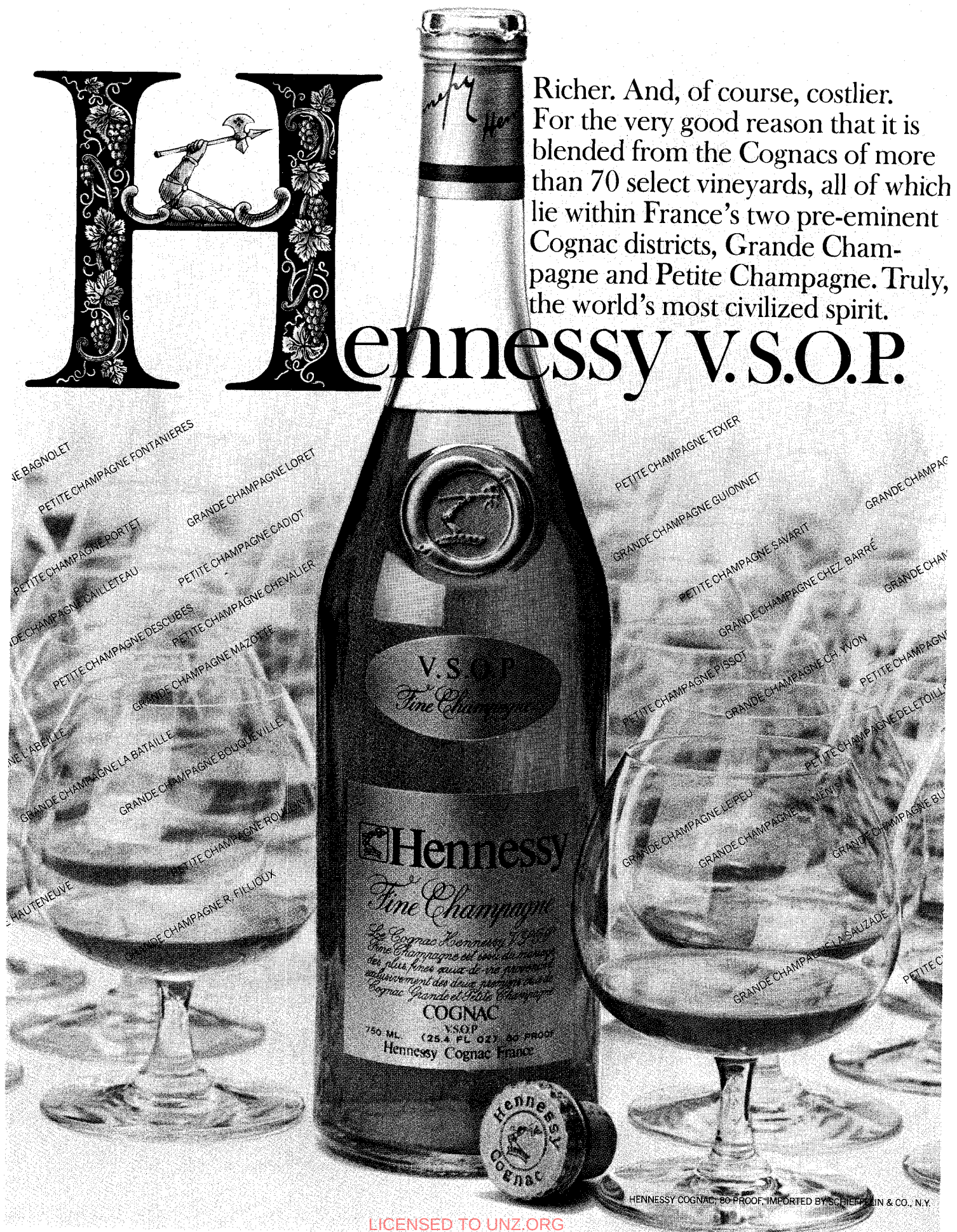
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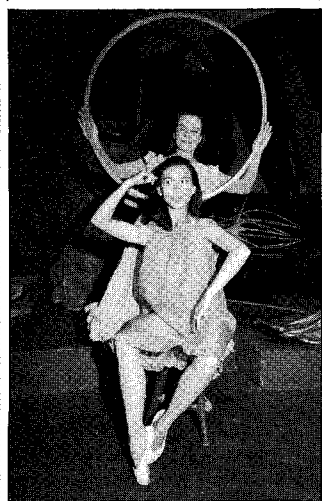


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An Off-Off Atlas

Off-Off Broadway isn't any one place; it's spreading all over town. In maps and listings, here's a guide to the action.



Hoopla: Muna Tseng (front), Jean Erdman in *The Coach With the Six Insides*, at *the Open Eye*.

EAST SIDE

1. Academy Arts Theatre Company, 931 First Ave., at 51st, 486-1431.
2. Amas Repertory Theatre, 1 East 104th, 359-8000.
3. Gene Frankel Theatre Workshop, 342 East 63rd, 421-1666.
4. Manhattan Theatre Club, 321 East 73rd, 288-2500.
5. Marymount Manhattan Theatre, 221 East 71st, 472-3800.
6. St. Bart's Playhouse, 109 East 50th, 751-1616, ext. 49.
7. Shirtsleeve Theater, 931 First Ave., at 51st, 223-0111.
8. Sidewalks of New York Productions, 210 East 77th, 288-1073.
9. Theater of the Open Eye, 316 East 88th, 534-6363.
10. The York Players, 2 East 90th, 289-3402.

UPPER WEST SIDE

11. Actors Alliance, 124

West 60th, 243-2226.

12. American Lyric Theatre Workshop, 236 West 78th, 595-0850.

13. Counterpoint Theatre, 152 West 66th, 799-6954.

14. First All Children's Theatre, 37 West 65th, 873-6400.

15. Paper Bag Players, 50 Riverside Drive, at 77th, 362-0431.

16. Theatre of the Riverside Church, 490 Riverside Drive, at 120th, 864-2929.

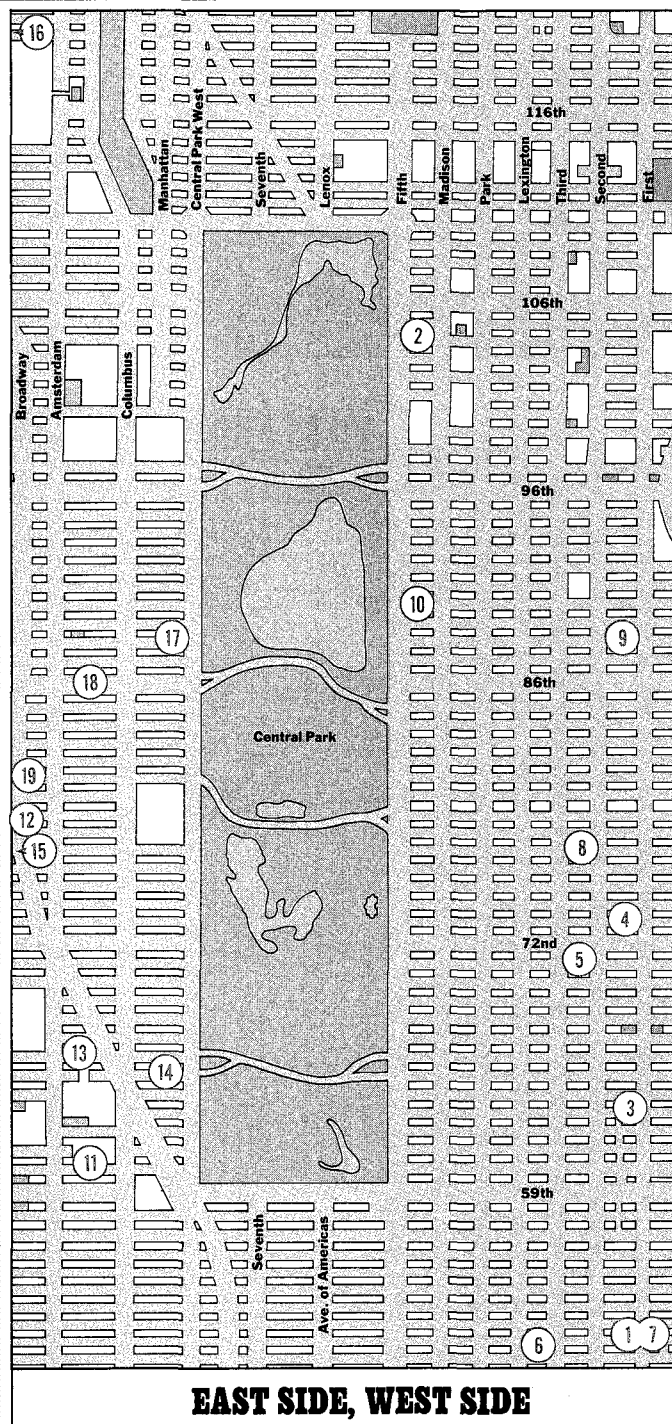
17. Walden, 1 West 88th, 874-7995.

18. West-Park Theatre, 165 West 86th, 877-1671.

19. Westside Repertory, 252 West 81st, 874-9400.

CLINTON AREA

1. The Actors Studio, 432 West 44th, 757-0870.
2. The Cubiculo, 414 West 51st, 265-2138.
3. Encompass Theatre, 168 West 48th, 575-1558.
4. Ensemble Studio Theatre, 549 West 52nd, 247-4982.
5. INTAR, 420 West 42nd, 695-6134.
6. Interart Theatre, 549 West 52nd, 246-6569.
7. Irish Rebel Theatre, 553 West 51st, 757-3318.
8. Latin American Theater Ensemble, 356 West 36th, 362-9747.
9. Lion Theatre Company, 422 West 42nd, 279-4200.
10. Nat Horne Musical Theatre, 440 West 42nd, 736-7128.
11. No Smoking Playhouse, 354 West 45th, 245-9808.
12. Playwrights Horizons, 416 West 42nd, 564-1235.

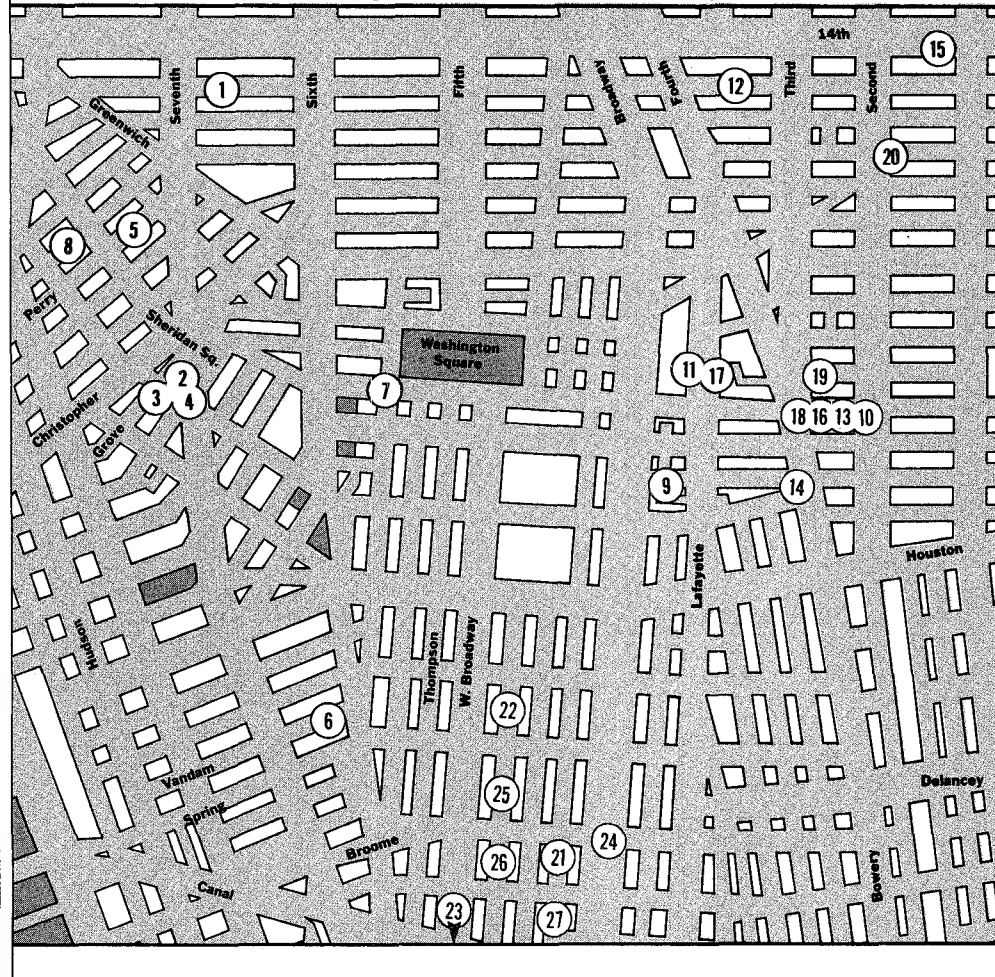


EAST SIDE, WEST SIDE

CLINTON, CHELSEA, AND GRAMERCY



WEST AND EAST VILLAGES



13. Puerto Rican Traveling Theatre, 304 West 47th, 749-8474.

14. Quaigh Theatre, 108 West 43rd, 221-9088.

15. South Street Theatre Company, 424 West 42nd, 265-5997.

16. Theatre at St. Clement's, 423 West 46th, 246-7277.

17. The Troupe, 335 West 39th, 244-9699.

CHELSEA & GRAMERCY

18. Dramatis Personae, 114 West 14th, 929-2999.

19. Gramercy Arts Theatre, 138 East 27th, 889-2850.

20. Green Bag Players, 150 West 26th, 924-6988.

21. Hudson Guild Theater, 441 West 26th, 760-9847.

22. Impossible Ragtime Theater, 120 West 28th, 243-7494.

23. Joseph Jefferson Theatre Company, 11 East 29th, 679-7174.

24. Kuku Ryku Theater Lab, 160 West 16th, 255-6920.

25. Manhattan Lambda Productions, Inc., 114 West 14th, 929-2999.

26. Meat and Potatoes Company, 58 West 39th, 391-2346.

27. Medicine Show Theatre Ensemble, 6 West 18th, 255-4991.

28. Off Center Theatre, 436 West 18th, 929-9299.

29. Production Company, 249 West 18th, 691-7359.

30. Spectrum Theatre, 277 Park Ave. South, at 21st, 254-9339.

31. Squat Theatre, 256 West 23rd, 691-1238.

32. Stage Works, 15 West 18th, 242-3967.

33. Theater Off Park, 28 East 35th, 683-4991.

34. Urban Arts Corps, 26 West 20th, 924-7820.

35. WPA Theater, 138 Fifth Ave., at 16th, 691-2274.

WEST VILLAGE

1. American Stanislavski Theater, 141 West 13th, 755-5120.

2. Circle Repertory Company, 99 Seventh Ave. South, at Christopher, 924-7100.

3. Courtyard Playhouse, 39 Grove, 765-9540.

4. New York Theater Strategy, 1 Sheridan Square, 741-0590.

5. Perry Street Theater, 31 Perry, 255-7190.

6. Shelter West Company, 15 Vandam, 675-0498.

7. Washington Square United Methodist Church, 135 West 4th, 777-2528.

8. Westbeth Theatre Center, 151 Bank, 691-2272.

NOHO & EAST VILLAGE

9. Bond Street Theater Coalition, 2 Bond, 254-4614.

10. Cherubs Guild (Wonderhorse Theater), 83 East 4th, 924-1896.

11. Colonnades Theatre Lab, 428 Lafayette, 228-6640.

12. CSC Repertory, 136 East 13th, 477-5808.

13. 4th Wall Repertory Company (Truck and Warehouse Theatre), 79 East 4th, 254-5060.

14. Jean Cocteau Repertory, 330 Bowery, at 2nd, 677-0060.

15. Jewish Repertory, 344 East 14th, 674-7200.

16. La Mama Experimental Theatre Club, La Mama Annex Space, Direct Theater at La Mama, 66, 74A East 4th, 475-7908; 362-0470.

17. New York Shakespeare Festival (Public Theater), 425 Lafayette, 677-6350.

18. New York Theater Ensemble, Inc., 62 East 4th, 477-4120.

19. Pan Asian Repertory, 74A East 4th, 475-7710.

20. Theater for the New City, 162 Second Ave., at 11th, 254-1109.

SOHO AREA

21. Cithaeron, 55 Mercer, at Broome, 228-9637.

22. Drama Ensemble Repertory Company, 108 Wooster, 925-9016.

23. The Glines, 260 West Broadway, 522-5567.

24. Ontological-Hysteric Theater, 491 Broadway, at Broome, 966-7509.

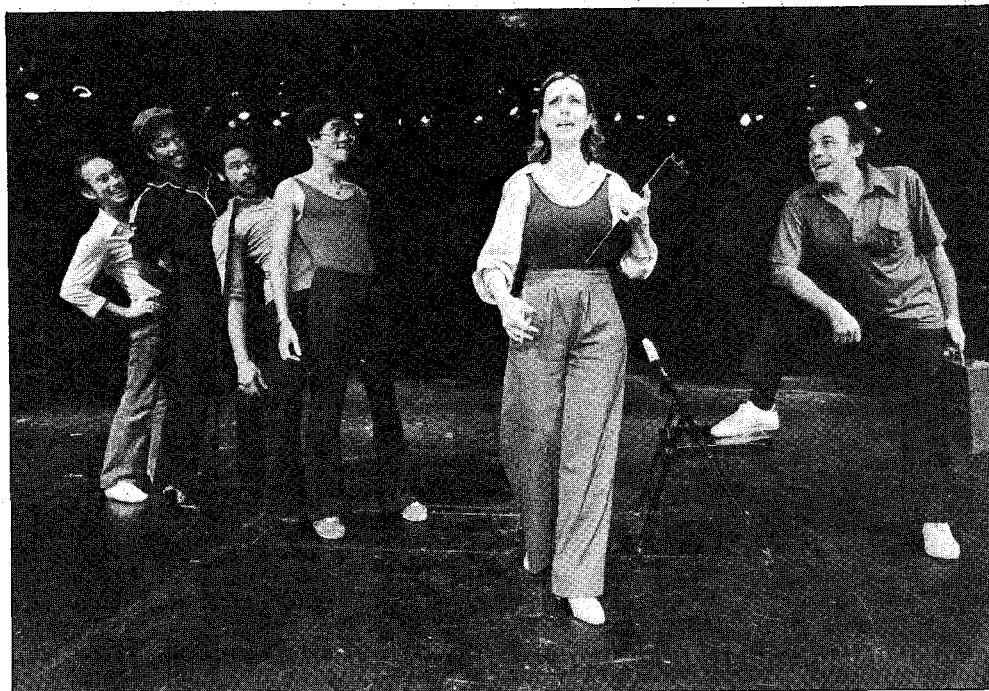
25. The Open Space, 64 Wooster, 966-3729.

26. The Performing Garage, 33-35 Wooster, 966-3651, 3652.

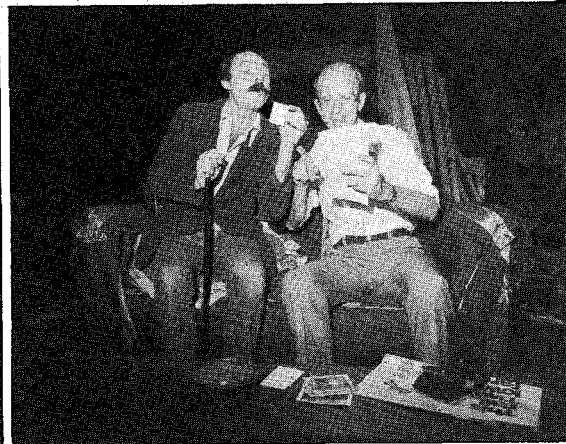
27. Soho Repertory Theatre, 19 Mercer, 925-2588.



Ho ho: Above, from left, Marcia Hyde and Charlie Stavola improvise at the Colonnades Theatre Lab; Dustin Evans, Joan Kelleher, Maxine Taylor Morris in *Miss Jairus*, at SoHo Rep.



West Side story: Above, from left, Richard Beneville, Larry Riley, Alan Weeks, Ron Ferrell, Helen Gallagher, Julius La Rosa in *A Broadway Musical*, at Theatre of the Riverside Church.



Twosomes: Above, from left, Janet Hayes and John Newton in *Rain*, by the York Players; Tom Bade and Jerry McGee in *Peril at End House*, at the Impossible Ragtime Theatre.

OOB: A Prejudicial Guide

By Marilyn Stasio

“... The most reliable sources for new plays are the theaters that choose their own aesthetic direction, uninfluenced by funding ...”

If you want to make an Off-Off Broadway theater company cry, just compare it with another company. If you want to be especially unkind, place the company in a category. Cruellest cut of all, put it in historical perspective.

This noted, now break it all down—regroup the players into their original aesthetic categories, before these blur away altogether. What follows is a strongly prejudicial categorization of selected OOB companies based on kind of work, if not necessarily quality.

Marilyn Stasio is the former theater critic of Cue and author of Broadway's Beautiful Losers.

Neighborhood Theaters

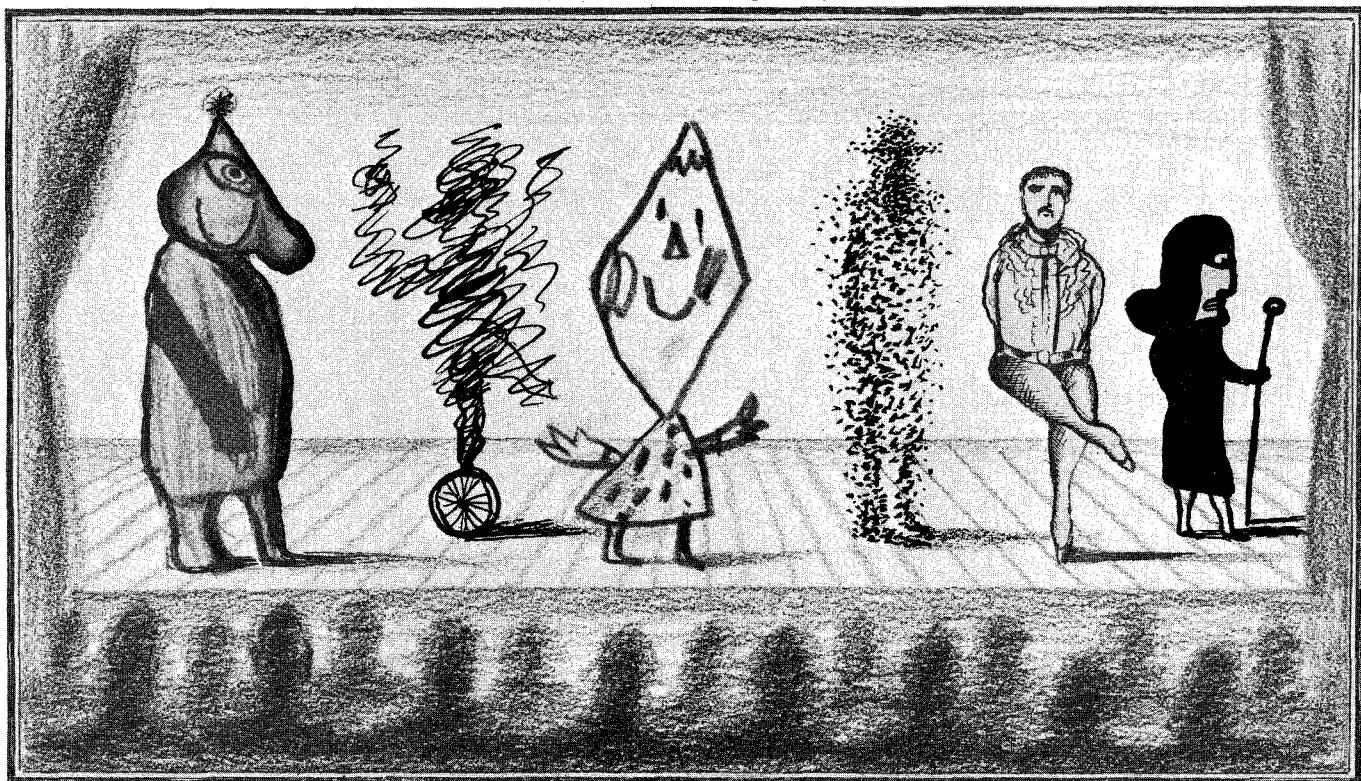
A theater's location always offers a fair clue to its aesthetics. After all, a neighborhood automatically contributes to a theater's earliest public identity by supplying it with its first audiences and initial economic support. These are called roots, and they often cling to a theater's ankles, even when it goes somewhere else.

Neighborhood theaters boomed in the early sixties, when certain churches and community organizations looked into their social-work programs and discovered they had an odd choice of supplicants—either strung-out junkies

or out-of-work actors. Some of them opted for actors.

Large neighborhood housing complexes gave other theaters their initial steam. If you had the itch to start a theater, you might as well do it with ready-made audiences. The same principle applies today. The 42nd Street Theater Row hopes to pull off the old support-your-local-community-resources ploy by appealing to its neighbors, the 5,000 residents across the street at the new Manhattan Plaza, which is, among other things, a housing complex for performing artists.

With this kind of neighborly support, a lot of OOB theaters had the freedom



to foist a lot of garbage on their indulgent communities. Many still do.

Sometimes a theater makes a conscious long-term commitment to its neighborhood, thereby becoming a proper community theater. Many sins are committed in the name of community service; some are forgivable. The forever funky New Federal Theatre gets away with aesthetic murder with its sprawling, half-unintelligible folk-musicals. But the shows at the New Federal so clearly reflect the character of the Henry Street Settlement neighborhood that what they lack in art they make up in spirit. You get the same feeling at the Judson Poets' Theatre, where the whimsical musicals of Al Carmines and his choir genuinely draw together the Judson Church's liberal ministry and its Village congregation.

Community theater groups can change character quicker than a politician can change his spots. One minute the Hudson Guild Theatre was a *haimish* arts-and-crafts project in the Hudson Guild Neighborhood House. The next minute Craig Anderson was ensconced as artistic director and the theater had become a premier showcase for *Da* and other commercially oriented plays. With a change of ministry, Theatre at St. Clement's lost a lot of its experimentalist flair and drifted hither and yon at the whims of a succession of artistic directors. Today, the theater maintains a resident production unit (inflicting such abominations as the recent *Voices*, directed, in a manner of speaking, by Estelle Parsons), as well as playing host to transient theatrical companies with no observable common aesthetic. Theatre of the Riverside Church used to have an unusually firm foot in its Upper West Side community. This year, it will serve as an OOB tryout house for a big, commercial, Broadway-bound musical.

At its best, a theater that holds onto its community affiliation can meet the needs of its neighborhood while becoming a strong social and political force on the block. The well-entrenched Public Theatre, the Manhattan Theatre Club, and La Mama Experimental Theatre Club represent this kind of force. At its worst, a theater can use its community sanctuary as a license to stagnate. Worst of all, such a theater can become a cushy fiefdom where certain parasitic types can avoid work more suitable to their lack of talent.

Thirteen years ago, the Roundabout Theatrical Company opened as a tiny vanity house where would-be director Gene Feist and his equally would-be actress wife could foist garage shows on the Chelsea neighborhood. Today, the Roundabout is bigger and more presumptuous, but just as amateurish,

and still a blotch on the Chelsea area.

By exerting sufficient ennui, neighborhoods have been known to drive the charlatans into less discriminating turfs. Linda Mussman found a lethargic reception on the Upper West Side for the precious posturings of her arch Time & Space Ltd. company. Today, the theater is holed up in Chelsea (oh, blighted neighborhood!), its mannered pre-Raphaelite style now frozen into rigidity. After years of playing games near Westbeth, Crystal Field and George Bartenieff finally changed playpens. Their Theater for the New City is now rolling its hoop in the East Village.

Whatever its neighborhood and however well rooted, a theater stops functioning solely as a community resource when it establishes a solid aesthetic. That's when people start seeking it out, not because it happens to be down the street from the local bar, but because it produces a distinctive kind of theater.

Playwright Theaters

It used to be that an OOB theater had wide options on its choice of aesthetics. The Ford Foundation laid out today's facts of life when it awarded \$1.4 million this year to 45 native theater companies, for the specific purpose of nurturing new American playwrights. The largest grants—three windfalls of \$230,000 each—went to the Manhattan Theatre Club, the Circle Repertory Company, and Playwrights Horizons, all playwright-oriented houses.

Foundation vice-president Roger Kennedy said that Ford's "primary interest is those producing institutions that nurture American drama." Ford's bias toward playwrights is echoed by most other funding sources. No wonder that even die-hard experimentalists and classicists are scrambling to initiate new playwrights' festivals, staged reading of new scripts, and resident playwrights' programs.

Even though everybody's doing it, not everybody's doing it well. The most reliable sources for original plays are still those theaters that chose aesthetic direction on their own, not because of the influence of funding agencies. Try the workshops at the Public Theatre, the Manhattan Theatre Club, Circle Rep, the Phoenix, the uneven but mostly respectable Playwrights Horizons, and that good late starter, the Hudson Guild.

With calculated exceptions, the plays showcased are predominantly realistic works, conventionally constructed and naturalistically staged. Like any other theatrical excess, this fashion current can gag writers with a different vision and stunt audiences' taste. As a healthy antidote, there's always the different-

drummer work of Ellen Stewart's La Mama ETC, Maria Irene Fornes's New York Theatre Strategy, and Theatre Genesis.

Actor/Director-Oriented

Any OOB theater that knows what side its funding sources are buttered on will swear that it's a living temple to the holy playwright. But directors are inescapable.

The current mania for playwrights' theater hardly encourages the formation of new performance-art collectives. Making do with what we've got, we've still got Richard Foreman's Ontological-Hysteric Theatre, Charles Ludlam's Theatre of the Ridiculous, Richard Schechner's Performance Group, and the consistently sublime Mabou Mines.

Along more conventional lines, both the Lion Theatre Company and the Colonnades Theatre Lab bear a strong directorial imprint. Gene Nye gave the Lion its most impressive production to date in last season's *The Death and Life of Jesse James*, a most inventive new vision of an old legend. For the same company, Garland Wright constructed a handsome theater piece, *K.*, from the writings of Franz Kafka.

Colonnades, on the other hand, shows the overall stamp of its artistic director, Michael Lessac. Which is okay if you thrill to the work of Michael Lessac, and not so okay if you find it just a wee bit mannered. At least the Lessac manner hasn't coagulated yet. Over at Christopher Martin's CSC Repertory Company, once you've seen one murkily lit, ponderously overacted production, you've seen the group entire.

The actor-oriented companies are in a slightly different bag. At this worldly stage of OOB's development, most groups that started out as modest actors' collectives have found it necessary to expand considerably. Some have accumulated quite a bit of baggage. Not many can function like the Performance Group, which still collectively writes and constructs its whole megillah. More representative is the Circle Repertory Company, whose personnel now include fifteen actors, six designers, six directors, ten playwrights, six graduate interns, and a full-time staff of fifteen. The Colonnades is inching up with a small army of its own.

Although not strictly collectives, theaters associated with acting schools—Gene Frankel Theatre, HB Studio, American Stanislavski Theatre, Robert Lewis Acting Company, Actors Studio Workshop, et al.—not surprisingly indulge in a strong actors' bias. The atrocious norm at some of these school outlets only reinforces one's faith in the collaborative nature of theater.

“... If you’ve seen one murkily lit CSC production, you’ve seen the group entire ...”



Playwrights Horizons: It opens November 14 with *Say Goodnight, Gracie*, by Ralph Pape (middle), with producing director Robert Moss (left) and artistic director André Bishop.

Repertory Companies

Among the relatively few OOB companies that hazard this perilous form of theater, the CSC has endured years of bad reviews, and Jean Cocteau has survived stunning audience apathy; the SoHo Rep is just starting out, so it's not fair to stomp on them. That leaves the Colonnades Theatre Lab. Heavy on the visual amenities (the costumes for *Molière in Spite of Himself* were spectacular—and well they should be, having cost \$4,500), the company makes ingenious use of its beautiful playing space, brilliantly designed by Robert U. Taylor out of an old factory basement. As for their work ... well, it's respectable, if not quite the “superb, magical” stuff proclaimed by over-ardent critics.

Music and Comedy

OOB has never gone in much for music and comedy, which many artists (and most foundations) consider a bit frivolous. The few companies that pursue these aberrant art forms without apology include the New Federal Theatre, the Urban Arts Corps, and AMAS (all black companies, it should be noted). Judson carries on its *commedia dell'opera* tradition against all odds, and La Mama makes extensive use of experimental musical forms. Lyn Austin's Music-Theatre Performing Group is another source for sounds—offbeat, but usually commercially bound (e.g., *The Club, Nightclub Cantata*).

The No Smoking Playhouse insists on declaring for comedy, although its work usually skirts pathos in quality. Stick with the finely tuned madness of the Theatre of the Ridiculous, the irrepressible satiric thrust of *Hot Peaches*, the arch whimsy of the Cooper-Keaton Group. (For deadpan comedy of the most esoteric order, nobody can touch the seriously hilarious *Ontological-Hysteric*.)

Ethnic and Otherwise

If you're black and haven't discovered such quality companies as Hazel Bryant's Afro-American Total Theatre, the Frank Silvera Workshop, and the Family, you just haven't been paying attention. Among Hispanic groups, Miriam Colon's Puerto Rican Traveling Theatre Company maintains its high rep. And whatever the quality of its work (unknown in this quarter), INTAR has just built itself an inviting bandbox home on Theater Row. For other persuasions, there's always the Irish Rebel Theatre and the (Italian-American) Forum.

A growing number of theaters have declared along those ever wavy lines of sexual orientation. The male homosexual groups can be cool to outsiders (short, unescorted, straight female journalists in glasses). But they're usually so sentimental/silly and/or rank/tacky that it's nobody's loss but posterity's. One notable exception is the blithe-spirited *Hot Peaches Theatre Company*. But once you've been burned at Dra-

matism Personae, it takes uncommon grit to test other gay groups like the Glines, Manhattan Lambda, or otherwise.

The women's groups spend most of their energy asserting their freedom from conventional feminism. A new company called Emmatroupe (for Emma Goldman) stresses its political connections. Time & Space says that it uses the “philosophy” of androgyny “to express humanness/womanness without stereotypical role playing.” Andrea Bayliss contends that she wants to underplay “the woman angle” of the Cutting Edge in order to boost its identity as a satirical troupe.

Women's Interart still seems to me the likely forum for new plays by women writers, especially now that it has a new experimental-theater annex to supplement its half dozen main-stage productions each season. Although the theater pays its dues to the sisterhood (Sunday performances are for women only), the women don't bite—except the occasional rowdy actor headed for est upstairs.

Experimental Companies

The cultural tides have turned since the early sixties, when Off-Off Broadway was practically synonymous with experimental theater. For much of its life, OOB was dominated by community-theater groups, most of them addicted to public-domain literature raped to hell. Theaters justified their existence on the basis of their “community relevance.” Within this context, the experimentalists became a sociologically untenable fringe.

The more tenacious groups have not only survived but have even adjusted to the current taste for verbal theater. Even the purest of the purists, the artistically elegant Mabou Mines, works from sturdy textual material. So does the Performance Group, which has loosened its grip on non-verbal technique while maintaining its commitment to environmental theater. Ludlam's Theatre of the Ridiculous was always extremely (some would say excessively) verbal anyway.

Finally, for a national and international overview of experimental theater currents, La Mama ETC is still the only nest in town. It's the place where people like Elizabeth Swados and Andrei Serban got their artistic nourishment. The place where the Off-Off Broadway movement was born. It's still the place to begin.



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Some Like It Haute

By Gael Greene

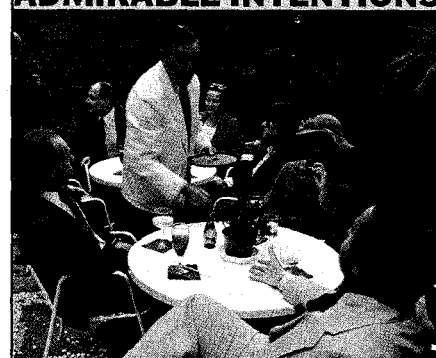
“...Here’s a harvest of ambitious French restaurants, most so high-priced you may need a small-business loan to pay the check...”

Is there a land of no return for the restaurant critic? Does the feverishly indulged mouth lose its sense of reality . . . become inevitably jaded? Can the pilgrim who has tasted the perfect panaché de poissons aux petits légumes stay in touch with the raison d’être of a fast-food hamburger? If the antenna is tuned to cracks in the china, can one just plain succumb to the apple pie? I ask myself these questions because it’s been ten years since I dedicated myself in these pages to the gourmand’s pleasure principle—slow death by mayonnaise.

I’ve been numbed with joy, paralyzed by brilliant excess . . . suffered insult and mediocrity . . . brooded, analyzed, and dissected. I despair. And rage. But nothing seems to tarnish the thrill of perfection discovered. The critic’s sensibility never spoils the fun. The evolution of my own taste—I now find myself asking for beef “blue” . . . chicken, lamb, and fish “rare”—and a passion for the nouvelle cuisine (brilliant in the hands of its masters, outrageous and silly in the whims of less talented imitators) do not dull my affection for la grande cuisine, robust bourgeois classics, or even, Escoffier forgive me, Fritos and peanut butter. Each time I rise from the ashes of an overdone chicken liver, hope flickers. And flares. Tonight . . . this will be the night . . . a timbale scented of the sea, some humble innard elevated by sauce to sainthood, a sorbet to write a poem about . . . faith restored.

And the same innocent faith fires the ambitions of New York’s unsinkable restaurateurs. Into the frying pan they leap—trained veterans and amateurs; real-estate magnates and shirtmakers; waiters, apprenticed at twelve, up from the ranks; bravely liberated housewives owing everything to Julia Child; misguided neophytes betting all on cumin and flash. Here is a harvest of ambitious entries—a few still ripening, some shaky—all but one so high-priced you may need a small-business loan to pay the check.

ADMIRABLE INTENTIONS



The garden at Restaurant Raphaël.

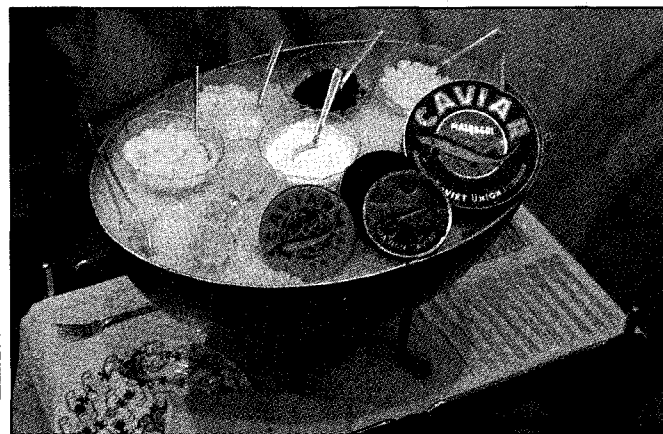
Suddenly, on a blustery December day, with a flickering gas glow in the fireplace and little fanfare, **Restaurant Raphaël** opened in a sliver of a floor-through at 33 West 54th Street—dedicated to the piety of the nouvelle cuisine. How swiftly serious *becs fins* around town sniffed it out. Above the buzz of our indefatigable Cuisinarts, faces flushed from the steam of our bubbling veal stock, we Food People telegraphed the news. Cozy cubbyhole, unpretentious. Expensive, yes . . . teetering on the edge of outrageous. But heavenly. Authentic nouvelle cuisine: flourless sauces, yolkless soufflés, seaweed-scented fish. “Rarely surpassed in France,” one critic raved. Rash hyperbole, alas. Still, Raphaël is good news for discriminating epicures—a real contender in the struggle against the Franco-Manhattan menu doldrums.

There is a welcome restraint in the simplicity of bare brick, brown corduroy, starched white cloths, and a patch of garden. Bare sconces glare, but the rose light above flatters. And the few prints of Raphaël paintings are silly but not obtrusive enough to count as a felony. The fussy formality of French service is dispensed with too. These could be waiters in your neighborhood



The joy of cooking: In the kitchen at Restaurant Raphaël, assistant chef Alain Riou offers chef Jean Le Cras a taste of sauce. A moment to ponder, and then the comment: "C'est excellent!"

OUTRAGEOUS FANTASY



Through the looking glass: Left, the bar at La Folie; top right, the disco; above, offerings from the caviar bar.

bistro. What clearly concerns proprietor Raphaël Edery, once director of the now defunct L'Armorique, is quality . . . quality at any price. He buys the very best sweet butter . . . costly crème fraîche . . . aristocratic veal from the revered butcher Piccinini. Remarkable crusty little rolls, baked for Raphaël in Queens, are served warm in napkin swaddling. There is pungent crottin de chavignol (\$4.75), a feisty goat cheese steeped in herbs and oil to douse with fresh-cracked pepper. Raspberry vinegar from Fauchon in Paris, to flavor a sauce, costs Edery \$120 a case postpaid. And in season the house offers mango, kiwi, and fresh litchi.

The pleasure quotient of that first dinner got a boost from the joy of discovery. The highs were vivid. Ethereal nuggets of scallop—not cooked but, rather, marinated in lime—bound with tangy crème fraîche (\$6) as an opener. Perfectly poached red snapper (\$17) with a silken beurre blanc and a counterpoint of anise in fennel purée. Rack of lamb à la vapeur (\$20)—not roasted or charred, but marinated in herb-steeped oil, then steamed—the two outside chops rose-red, tender as butter, the two at the heart faintly cool. And astonishingly moist chicken (\$14) in a sauce that was broken but wonderfully savory with its accent of sherry vinegar. Everything was graced by precisely carved vegetables with a measure of

crunch, the lamb with a purée of flageolets. Even those dishes that failed to live up to their French inspiration (the raw salmon unevenly sliced and soggy, poor homage to that of Paris's fabled Le Duc; the colorful vegetable terrine, a rather dowdy country cousin to the sophisticated mosaic of Trois-gros; the passion-fruit and jasmine-tea sorbets—one too icy, the other too sweet) were welcome as a challenge to French-menu cliché. And even at an outrageous \$230 for four—we drank two and a half bottles of wine from a small and uninformative wine list—there was a glow and a sense of promise.

With the published raves came full houses and nerve-jangling visitations: Margaret Truman Daniel, Beverly Sills, Candice Bergen, Sarah Caldwell, Douglas Fairbanks, and . . . ultimate benediction . . . Jacqueline Onassis. Truman Capote reigned, dressed in what might have been white cotton pajamas, and never once took off his white planter's hat. The kitchen began to falter. The waiters began to run. Inconsistency reigned, and Raphaël Edery, in his stylish brown velvet blazer, lulled by the celebration, seemed oblivious. Warned of the flaws by an early admirer, he was too distracted to listen. Since lunch for two can easily run \$70 and dinner \$50 or \$60 a person, including the sting of an automatic 20 percent service charge computed into the bill

(without any warning on the menu), there was no excuse.

At one lunch the raw salmon—previously wet and clumsily sliced—was inedible. The vegetable terrine, with its nicely zesty horseradish mayonnaise, tasted like tired soup greens in gelatin. Lamb à la vapeur ordered “medium” lost its sublime texture and—curiously—its herb scent as well. The sauce on the asparagus was so subtle it had no flavor at all. And that beautiful veal was so ascetically presented, I fell asleep over it. Aristocratic salad greens were neither chilled nor crisp nor properly dried. An attempt to do something different with snails—fricassée de petits gris, involving bits of garlic and croûton in cream—proved quixotic. The billowing raspberry soufflé, savory one evening, was a sponge the next. Even the admirable little rolls were abused one noon by improper reheating.

Great foolishness is committed in France every day in the name of the nouvelle cuisine, and M. Edery is not immune to that affliction. Natural flavor does not mean one must exile all salt. Vegetables with a crunch on the tooth need seasoning—perhaps a dash of lemon and a quick toss of butter. Vegetable marmalades are very chic, à la Michel Guérard, but légumes and navets confits mustn't taste like candy. And vinegar in three out of nine entrées begins to sound like a fetish. Scampi à

“...Not a bored sulk in the crowd at La Folie. Yes, it costs \$80 to \$100 for two at dinner. But . . . all that flash!...”

Fail doux aux légumes confits, three chewy shrimp with garlic and preserved vegetables—an \$8.50 hors d'oeuvre—is miscegenation in the name of “new” that might work if the vegetables weren't gumdrop-sweet. And for my taste, there is no foie gras coming into New York good enough to shine, all on its own, simply sautéed, certainly not at \$25. It is also doubtful that *magret de canard*—the splendid duck steak served rare in France—can be more than hinted at, given the anatomy of our local ducks, though Raphaël's *magret* scented with honey vinegar (\$18.50) definitely pleases.

Why am I so cranky with this small, serious, admirably intentioned restaurant? Precisely because it is serious, and because I sympathize with Eder's intention. He has a sense of the nouvelle faith. He needs to explore the intellect of it. Happily, in recent weeks the kitchen has seemed steadier. Try the salmon blushing with raspberry and the masterful cold soup of tomato and sorrel. Lunch has become calmer, not so crowded. Eder is humbler . . . and really trying. Raphaël is good enough as it is, though admittedly a luxury. With more care and discipline, it might one day be great.

Restaurant Raphaël, 33 East 54th Street, 582-8993. Lunch, Monday through Friday noon to 2:30 p.m.; dinner, Monday through Saturday 6 to 10 p.m. American Express (AE), Diners Club (DC).

Pretension is one of the deadliest sins in my book. But outright honest vulgarity touches a soft spot. That's why I am more amused than offended by **La Folie**. The spider-lashed eye painted inside the toilet bowl is outrageous. So is the neon phallus on the men's room ceiling. And the well-shod feet holding up the bar are not terribly clever. Perhaps the malachite-striped dining room does look like the salon of a *nouveau riche* hairdresser . . . à la mode de bordello. Still, I love it. Love the mirrors and marble, the malachite sheathing—at a rumored \$4,000 per column. The imitation Van Dongen paintings of ladies with sinus despair, the roulette cocktail tables, the blown-up chemin-de-fer-board dance floor are the kind of through-the-looking-glass fantasy you'd expect in a restaurant-cum-disco, a mutant beast to begin with.

Beautiful People leeches, be warned. The night crawlers at La Folie are not exactly the names that get columned. I see neighborhood affluentials. Stretch

leisure suits. Five women dancing with one another, dressed for the prom . . . maybe they got stood up. Hastily matched couples—the second act of some singles mating scene, perhaps—and odd twosomes where someone, surely, is being paid for the pleasure. Not a bored sulk in the crowd. Week-ends, frenzy. The music is disco-familiar, the dance floor slick. No conversation is possible from 10:30 P.M. on. Does anyone care? That the menu is ambitious and the food sometimes surprisingly good is a welcome astonishment. Yes, dinner costs \$80 or \$100 for two. But . . . all that flash! Easy to feel you're getting a lot for your money.

Watching La Folie shake down has been fascinating. There were signs of talent in the kitchen from the beginning, but the performance was wildly uneven. The captains had as much style as salesmen in Barney's budget-suit department, and the busboys in colorful racing silks (excuse me, polyester) were confused. Even when chef Bernard Norget began to attract glowing notices, La Folie was still struggling to find its clientele. Consultant George Lang took over the management, trimmed the menu severely, slashed prices a tot here and there, devised wickedly greedy wine tariffs, and put in a caviar bar, hoping to lure epicures with beluga and blinis at \$7.50 to \$12.50 an ounce.

So now the nasty cover charge is gone. Gone, too, the seltzer in handsome old bottles and the yellow roses. There is one \$12.50 prix fixe lunch that includes coffee and almond-studded tuiles on the à la carte menu. Theatergoers are offered a \$15 dinner (6 to 7:30 P.M.). Dinner entrées start at \$12.50, most are \$16, and the menu is still an escape from our town's classic French-restaurant boredom. The magnificent house-baked rolls everyone found too sweet have been replaced by *Pep-eridge* rolls, and the kitchen is—sorry—for all of Norget's talent, still skittish.

At one lunch the leeks vinaigrette were bland, and a picture-pretty artichoke held a puddle of water in its nicely manicured core. Three wonderfully fluffy ovals of pike quenelles, handsomely studded with bits of seafood and specks of truffle, had no pike taste. A rusty over-tomatoed Nantua sauce didn't help. Desserts were sweet enough to send an insatiable sweet tooth into overdose. But the chocolate cake with candied chestnuts wrapped in green-leaf marzipan was so pretty,

it almost didn't matter how it tasted.

Mussels à la riche, mantled in wine and cream, colored under the salamander, evoked haunting memories of the long-gone Café Chauveron. They were glorious at one dinner, stingy and sandy at another, tepid on the third tasting. The captain gets a point for his concern about my uneaten paupiettes of salmon. The kitchen loses a point: The fish was dried to a tasteless crumble. Two quail in crisp potato baskets (\$18.50)—one stuffed with sweetbreads, the other fat on wild rice and orange zest—struck me as fussy if not tortured. The medallions of beef were not aristocratic meat; the Dijonnaise sauce hadn't much bite. The house white wine was undrinkable. And the coffee often tastes twice-cooked or, perversely, weak.

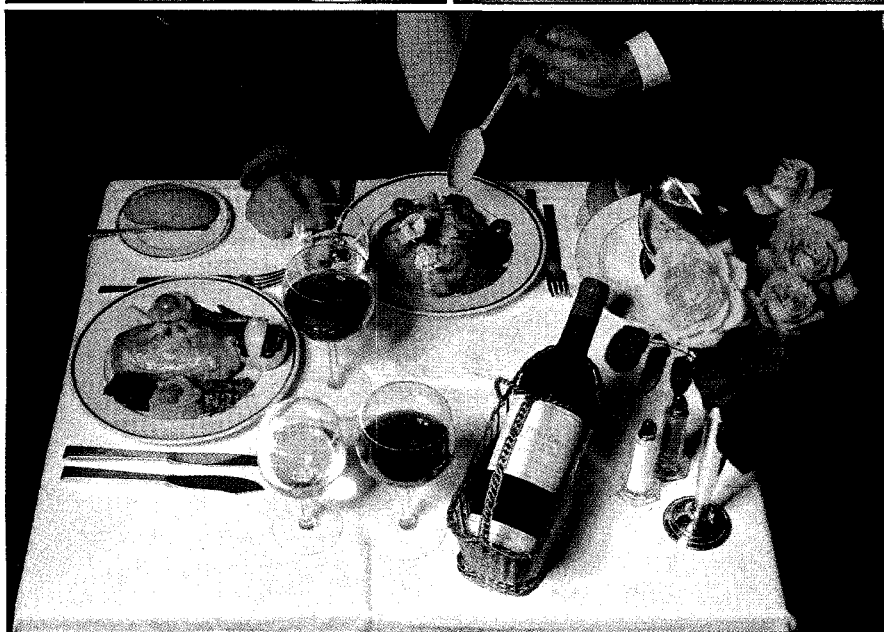
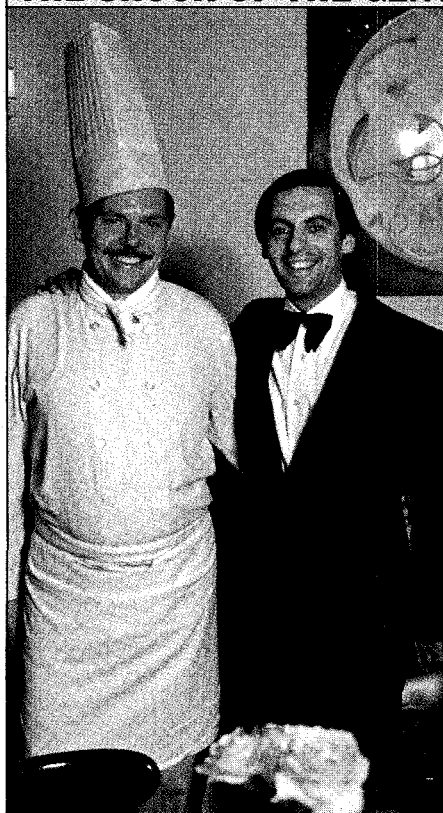
But sitting here with the notes of nine meals at La Folie, I find myself remembering the triumphs. After all the perfunctory, characterless terrines around, La Folie's Armagnac-scented duck terrine (\$5) is a fresh tapestry of taste and texture. And I cannot imagine a happier fate for a snail than to wind up as snail potpie bourguignon (\$5.50)—drowned in garlicky butter in its tiny crock and crowned with a layered pouf of pastry perfumed by the heady scent, perfect to dab at the last sticky drop. There are oysters swiftly poached and napped in a delicate champagne sauce (\$7.50). A mammoth lobster carcass on a carved red caisson is sheer Barnum & Bailey at \$35, with tender lobster chunks in fine sauce tucked into crêpes beneath a fluffy blanket of soufflé—enough for two to share.

What a joy to find tart ices and homemade ice cream—Amaretto- and Irish-coffee-flavored. It would be an untarnished joy if the textures were not sometimes grainy or icy. Recently, the once invisible pastry cart has taken to poking about the room—bumping chairs en route, sad to say—and its offerings tempt. Some are clever, all are sweet.

The truth is, I suspect, that La Folie's noctambulists are mostly happy, and given the right companion, a whiff of snail potpie, all that malachite, something rummy, and my incurable Saturday-night disco fever . . . so am I.

La Folie, 21 East 61st Street, 765-1400. Lunch, Monday through Friday noon to 2:30 p.m.; dinner, Monday through Thursday 6 to 10:30 p.m., Fridays and Saturdays to 11 p.m.; supper, Monday through Saturday 11 p.m. to 1 a.m. AE, DC, Master Charge.

THE SHOCK OF THE GENTLER TARIFF



Stalwart of the classics: Owner-chef Jean-Jacques Rachou of Le Lavandou with maître d' Luc Chevalier. Top right and above, his restaurant.

We're all hungry in our way, but there is a certain breed of New Yorker who is hungrier—perhaps insatiable. He doesn't mind the crowds at Zabar's. She is lean and tanned, and dimples when the captain presses her to taste three or four desserts. They were born to warm a banquette at **Le Lavandou**. While Raphaël and La Folie struggle through pains of adolescence, Le Lavandou has come of age and is thriving. The menu is classic. The theme is . . . lots. And the shock is . . . how gentle the tariff.

Once Le Lavandou could have won an award for unabashed homeliness. Now it has been redecorated, and the effect, though scarcely worth a second glance from Billy Baldwin, is benign. It was only a matter of time before Jean-Jacques Rachou would hit his stride after an uneven beginning, for he is ambitious, serious, proud—see his medallions marching along the margin of the \$11.50 prix fixe lunch. Astonishing bargain. And \$20.50 at dinner. Practically pre-wheat-deal prices. Rachou is good, sometimes transcendent.

And he seems to have a fix on how to please a hungry New Yorker. If a Jewish mother could be French . . . she would be Jean-Jacques Rachou. A Jewish mother, apprenticed to the stove at twelve, could not pile a plate with a bigger heart than does Jean-Jacques. Instead of serving chopped chicken liver sculpted in the shape of a Torah, she might spend hours crafting the staggering seascape someone in Le Lavandou's kitchen has arranged on a slice of egg white—palm tree, sailboat, ocean waves, even a sea gull winging it across an egg-white sky, all in tiny flecks of black olive—gracing a bountiful portion of silken baby scallops in a creamy rémoulade. Delicious excess.

The crystal chandeliers are a bit too bright at night. Tables are pressed close. Waiters slither by, seemingly happy, reasonably attentive. There are diners who will feel claustrophobic—smothered by the crush, the giant portions, the jungle of garnishes. And the most pampered mouths—indulged by the very best chefs of France and their own supernal cooking—will not be happy with Rachou's heavy-handed sauces that slick and break en route from the kitchen. There are other imperfections: overcooked chicken in an underdone feuilletage, limp string beans, a dense and unexciting fish mousse, faintly primitive pastry . . . his sometimes preposterous garnishes—a flying buttress of strawberries and cream on an apricot tart . . . a fillet of sole wrapped around salmon on a bed of spinach with a slab of fish mousse on top and a circlet of truffle and a fluted mushroom and a crayfish and and . . .

Rachou cooks as if nothing new has happened to French cuisine since Carême . . . never mind Escoffier. And why shouldn't he? Le Lavandou gourmands love it. The dazzling innovations of a creator like Freddy Girardet of Crissier may bring you to your knees. But so will a perfect saucisson en croûte. A stalwart of the classics need never stray from what he does best to please me. And Rachou can do a moist, magnificent veal chop, blushing at the bone. Voluptuous sweetbreads in a shiny, dark Madeira sauce. And one day at lunch: thinnest slices of veal alternating with tiny rounds of baby eggplant—faintly nutty from a light dusting of bread crumbs. And properly poached bass—three neat, sparkling fresh fillets—in a fair-enough sorrel sauce. For starters: good ballottine of sole in a red-wine sauce with that Rachou touch, an extra toss of scallops, and, alas, a skin on that wondrous sauce. Deep, dark lobster bisque with tender bits of lobster. Still, even a gourmand blissed out by the sweetbread-

“...If I didn’t believe in reincarnation, I do now. For here is Le Chantilly, across the street from the old Pavillon...”

mushroom stuffing of a squab might wish the bird’s flesh were moister. And watching one of the best chefs in New York across the room eating Rachou’s cassoulet—he seemed reasonably content with the slightly mushy beans, the crustless mix of pork and sausage and duck—I thought how much happier that chef would be tasting his own infinitely more splendid stew.

The seduction never ceases. Ask for a bombe for dessert . . . *voilà*. Three slices of frozen soufflé arrive—cassis, Grand Marnier, and mocha praline, smooth as silk, dolloped with cream and grape halves arranged like petals of a flower around a dot of candied mimosa. The apricot tart sits on an almondy bed of frangipane. And there is tart black-currant ice . . . a Grand Marnier mousse—with strawberries, for goodness’ sake . . . a disappointing soufflé au Calvados. Poufs of whipped cream everywhere. Practically a Ziegfeld Follies.

Oh, I know a few purists who would get the heebie-jeebies from this loving overkill. But not for the world would I advise Jean-Jacques Rachou to change it. New Yorkers can buy “less is more” elsewhere. “More is more” makes the hungry waif inside some of us feel cozy and loved.

Le Lavandou, 134 East 61st Street, 838-7987. Lunch, Monday through Saturday noon to 2 p.m.; dinner, Monday through Saturday 6 to 10 p.m. AE.

For me, the corner of 57th and Park has long been haunted by the plump, owl-faced ghost of Henri Soulé. Shivering as I pass the Women’s Bank, I imagine that thousands of feminists have stashed their jewels and divorce papers in the bank’s cellar vault, where once the Pavillon’s great chef Clément Grangier beat pike into a frothy mousse of submission (why is there no bronze plaque to mark the academy that bred New York’s French-restaurant tradition?). If I didn’t believe in reincarnation, I do now. For here is **Le Chantilly**, a spirit’s leap across the street, with Roland Chenus, last chef of the Pavillon, at the pots and Paul Dessibourg, by way of Soulé’s Côte Basque, conducting the dining room.

Soulé’s obligatory red-velvet banquettes are tufted Leatherette—red, of course. There are the inevitable murals. And the extra wattage Soulé favored bounces off fussy scones and chandeliers. Even the typeface of the menu is familiar. And listen to the roll call

of classics—lobster bisque, soupe à l’oignon gratinée, quenelles éminence, délices de sole, goujonnettes de sole, sole anglaise grillé, pepper steak, frogs’ legs. Close your eyes. Time stands still. Surely I’m not the only one who can imagine the old headmaster of Academy Pavillon with his waxen restaurateur’s pallor smiling benediction on this homage. The house tonight is full of Gray Power. For a moment I imagine we are the only diners under 60. These could be Pavillon pets frozen on the day of Soulé’s death, to be thawed for this revival. Adding to the sense of déjà vu are recycled staff faces . . . Maurice from the old Brussels by way of Lutèce, émigrés from Le Cirque and La Côte Basque, a dining-room platoon not yet marching with optimal precision. Their smiles told me anonymity was impossible.

Still, if Roland Chenus were to open a restaurant of less than professional excellence, given his long experience as an executive chef, first under Soulé, then as a partner at Veau d’Or, that would be news. The kitchen of Chantilly performs with classic finesse. Carefully grilled fish. Sensitively crafted sauces. Impeccably tended roast. Mature craft. No thrills. For those whose taste has evolved in the aura of the greatest chefs in the world, Restaurant Raphaël’s failures are ultimately more exciting than the successes of Chantilly.

That judgment will not blur the obvious pleasure of Chantilly’s conservative claque. Contentedly they bask in Dessibourg’s fussy concern, pay \$13.50 for lunch, \$21.50 for the prix fixe dinner (coffee, salad, and certain specialties extra)—ultimately \$40 to \$50 per person. The cold bass is fresh and silken, its sauce scintillating. Fish mousses are delicate and smartly sauced. The soupe de moules is an intensely heady concentration of mussels with a gentle saffron accent. A perfectly balanced mustard sauce graces grilled sole. Canard de la Belle Époque—duck with black cherries—is cooked with classic care. Only one grown fond of duck slightly pink might complain. Sweetbreads that seemed a marvel of delicacy one evening were not properly cleaned on a second evening and tasted of uncooked flour. But the kidneys were a miracle—rare and tender in a masterful blend of two mustards, port, Armagnac, and cream. Beautiful batons of carrot, turnip, and zucchini come with little croquettes of potato.

A simple braised chicken is a good

test of a restaurant. Chantilly’s was overly humble and dry. Délice de veau Franc-Comtois, with its layers of cheese and ham, was hearty, almost primitive. The terrines—eel, sweetbread, and duck—were all more pleasing to the eye than to the tongue. The poached eggs in a mundane cheese soufflé were hard-cooked. And the most spectacular plump mussels were overwhelmed by a rémoulade so rich I found myself scraping it away. Beautiful salad greens are lost in a watery vinaigrette, and the oysters of Malpeque lying low in their shells look exhausted from their journey. I doubt if anyone in the kitchen had tasted the rice one night recently. It was only half cooked. Surely such missteps will dwindle as the kitchen seasons. The style is a commitment to traditions Pavillon’s wandering orphans will appreciate. Another tradition that is, sadly, fast disappearing is the skilled pastry chef. While many new restaurants rely on the best French bakeries, Chantilly has recruited the highly respected Dieter Schorner. If the pastry of the raspberry tart is a bit tough—it could be thinner—and the plum-tart dough is rather eggy, the fruit fillings are lovely. The chestnut meringue cake shows style. The chocolate cake is a dream. And what looks like whipped cream at first, nestled next to anything from the dessert cart, is a haunting Grand Marnier mousse. Don’t miss it.

I loved Henri Soulé. When he did it his way . . . his way was wonderful. Unhappily, he was also a tyrannical snob. If he decided she counted, Soulé could make a little girl from the coal-mining company feel like the queen of England. His disdain could wither grown men. And many an obstreperous parvenu found herself turned into a pillar of salt. The climate is warm at Chantilly. Happily, classic *haute* snobism is not on the menu. Except for one outrage—the pampered-pet-petits-fours conceit. There I was, swooning over the melting macaroons and the grapes and strawberries in crackling candy—biting into that grape was like diving into a black crystal ball. Then I realized everyone around me had far humbler goodies. And at lunch no one had cookies at all, except me. Remember how they liberated Marie Antoinette from such silliness?

Le Chantilly, 106 East 57th Street, 751-2931. Lunch, Monday through Saturday noon to 3 p.m.; dinner, Monday through Thursday 6 to 10:30 p.m., Fridays and Saturdays to 11 p.m. AE, Visa.

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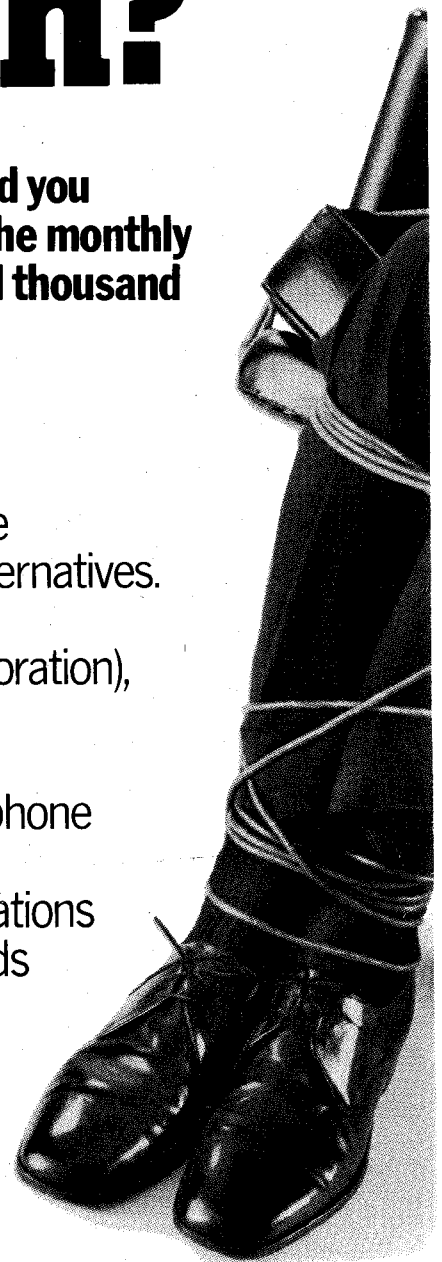
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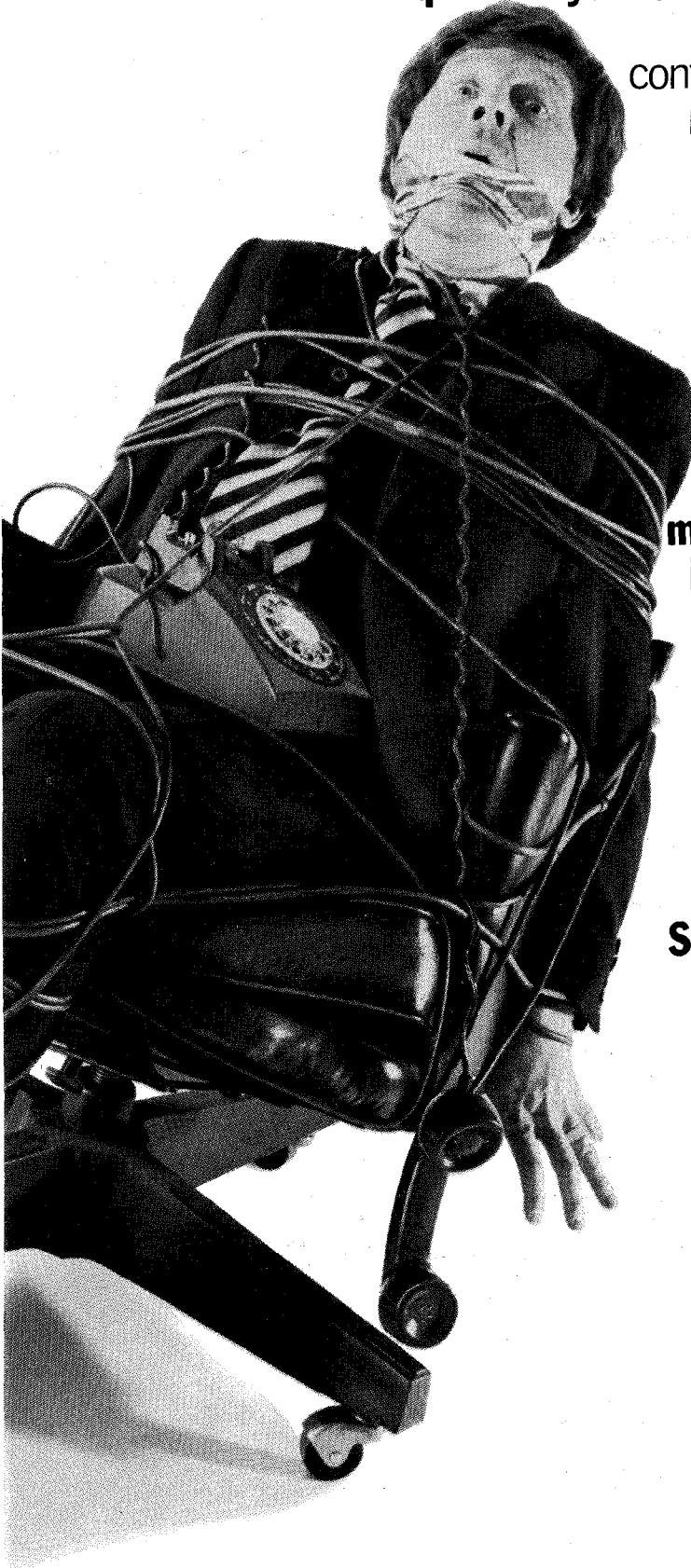
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The Face of the Future: Cosmetic Acupuncture

By Pat McManus

“... About 1,000 New Yorkers have already tried this newest kind of face-lift, and, while some complain, others are delighted ...”

There's a face-lift that involves no stitches, swelling, discoloration, hiding out, or pain—in fact, no surgery at all. This is the claim of a growing number of acupuncturists around the country, who say this ancient Chinese needle art can remove years from the face.

What started catching on in California with the “stars” is now becoming more and more popular here in New York. About 1,000 New Yorkers have already submitted their unwanted crinkles, sags, bags, and jowls to this newest approach to eternal youth.

And what are they saying about it?

“I feel like a tiger,” says 58-year-old Jeri Bloome, “and I look like I could be 42. It's a miracle.”

“I was facing the hot summer wondering how I could survive wearing a scarf to cover the wrinkles in my neck,” says Dorothy Harris, a schoolteacher in her early fifties. “After the second treatment, I thought there was something wrong with the light over my vanity, because my neck didn't look right. I realized the lines were gone. It's fantastic.”

Whether cosmetic acupuncture works, how it works, who it works on, and why: These are questions as hard to pin down as the Orientals who perform it. Suave, British Dr. Ralph Sepson at the Acupuncture Treatment Group in New York City says, “We don't know how it works. Patients think something happens. Something does happen. You have to suspend your Western way of thinking. Explaining acupuncture is trying to impose a

logic on top of something you already know works. There's really no scientific understanding of what it does.”

But this complex science-art, rooted in the Oriental philosophy of the duality of man, has survived virtually intact for almost 5,000 years, a fair test of time. It's had its ups and downs through the ages but is definitely on an “up” trip now since Mao encouraged its revival in China and the Western world was exposed to it with the opening of that country. One of the two acupuncturists at the center says of it, “Though it's an ancient art, it is decidedly modern in concept. Like electricity, it is based on the interplay of positive and negative forces that creates energy. Sickness is an imbalance of these yin and yang forces in the body. Needles affect the flow of energy to restore balance.”

The facial treatments involve the delicate insertion of 36-gauge stainless-steel needles, as fine as a hair, into various parts of the body—the face, neck, hands, and calves. They are so fine they are felt as a slight prick at insertion, or, as one woman said, like a minimosquito bite. The patient lies quietly as the needles send messages to furrowed brows. Depending on the condition of the skin, the needles remain in place from 20 to 40 minutes. Patients say there is no pain, and they appear to actually enjoy the treatments. One woman described them as “soothing.”

In acupuncture, the needles are not necessarily at the trouble spot. If you visualize the body as a complicated sub-

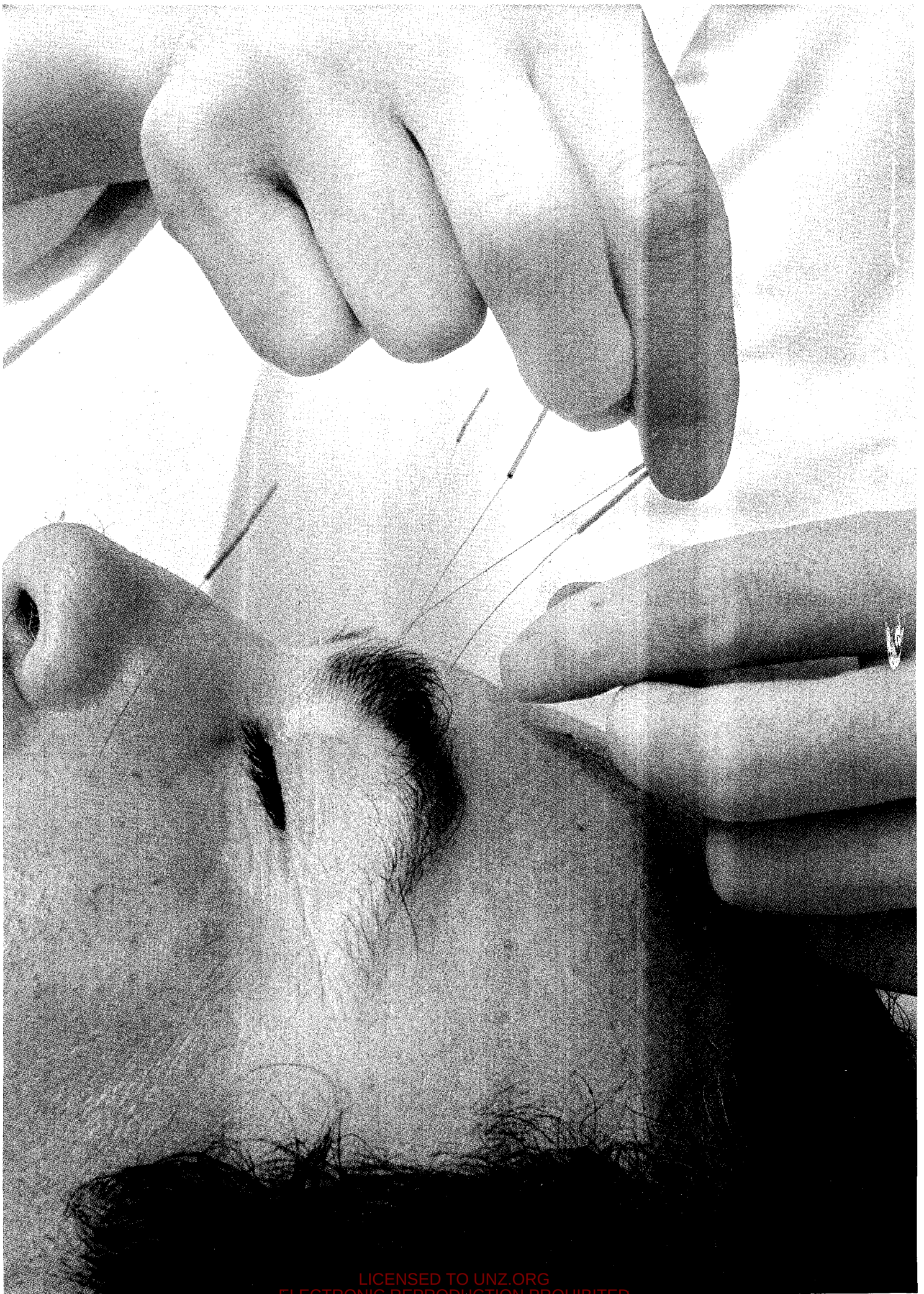
way system with express and local stops and some stations leading to more places than others, then you can understand why a needle in the calf could send information to the neck.

What happens? As Dr. Thomas C. F. Lee, a private practitioner and president of the American Acupuncture Association, Inc., describes it, “It causes a derma contraction. We stimulate the appropriate nerve with the needles, which causes a contraction, tightening up the facial muscles and, in so doing, lifts.” He says the process is one of adjusting the nerve system, the Chinese way, adding that the Western way of cutting can be dangerous. “How many times can you cut, anyway? With acupuncture, you can have booster treatments whenever you want them.”

It is also described as bringing circulation to the area to fill out hollows. Dr. Fu Yu Yuen, who, with offices in Albany, Newburgh, and Port Chester, may be New York's only itinerant acupuncturist, says the needles stimulate blood circulation to the face, which tightens up the muscle tone and helps counteract the dryness that contributes to wrinkles. He says he has treated twenty women; fifteen of them are happy with the results.

Not all acupuncturists believe in or practice cosmetic acupuncture. Dr. Adam Lewenberg, for example, says that while he tried it successfully with a few patients, they were under 50,

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and their skin still had elasticity. "You can choose patients who can be helped. For example, it could be useful for a woman with a good face who wants to postpone plastic surgery for a few years. Acupuncture is fantastic in some areas of medicine. I personally am not sure about this use."

Despite this medical skepticism, a number of New Yorkers are positively delighted with this method of ironing out wrinkles. A 54-year-old client of Dr. Yuet Sheung Soong, private New York acupuncturist, says, "I really feel it makes a difference. My friends started noticing something was happening even before I did. They keep telling me how good I look." While I was sitting in Dr. Soong's office, this woman dashed in with "Please, doctor, just put my needles in. I have to get back to the office." In just seconds, Dr. Soong applied needles to her forehead, neck, hands, and calves, turned out the light, and left the woman for a twenty-minute hiatus from the Western world. She emerged looking smooth-skinned, glowing, relaxed. At 54, she had the bloom of a teenager. She had gone to Dr. Soong because a woman in her office started to look younger and better. "I thought I'd try this before plastic surgery. Now, I don't need surgery."

The number of treatments required depends on the condition of the skin and its response. Most acupuncturists say seven is the minimum number of sessions before there are results. Miki Tatum, a dynamic administrator at the Acupuncture Group, says, with a slight Oriental accent, "You can never be certain how many treatments a person will need. It's like learning to swim or play the piano. Everybody starts from a different place and everybody responds differently. We believe there is an accumulated result that means you should stick with it five, ten, fifteen sessions before you decide. We don't want dropouts, although, of course, no one has to continue. I have a man, 54 years old, who comes back complaining all the time that nothing is happening. I keep telling him not to come back. But he keeps returning. Perhaps he sees something is going on, however subtly. You have to change your way of thinking to get involved with this. Some people are happy to ride bicycles; others travel by jet. With plastic surgery, it's overnight. With acupuncture, it's a process of rejuvenation and revitalization."

Mrs. Bloome says she went through ten treatments before she began to see results. "First, my eyelids responded. They had been wrinkled, and now they aren't. My breasts are firmer and even my thighs are firmer. As a bonus, my arthritis cleared up. I literally respond-

ed to the acupuncture treatments all over my body, even though the group does not promise anything like this."

Mrs. Harris, on the other hand, started getting results after her second treatment. "I had a skinny, scrawny neck with an awful jowly look. After the second treatment, my neck filled out. Even my eyes look brighter now, more open." She was consulting Dr. Soong for something else and mentioned that she had already set a date for plastic surgery. "Dr. Soong said she would take away my wrinkles. I was terrified of the surgery and knew people who were not happy with it. So Dr. Soong threw in some extra needles along with the others. I don't need plastic surgery now."

In addition to avoiding anesthesia, scalpel scars, and hospitals, you can save a pile of money. As Mrs. Harris says, "Plastic surgery was going to cost \$3,500 for the surgeon alone. It would last maybe five years. That's \$700 per year. There's no way acupuncture can run that high. Even if it did, it would be worth it."

Costs range from \$25 per session to \$60 for an initial consultation. The group charges \$35 per session. Assuming one has the average twice-weekly treatments at \$35, it adds up to \$525. Compared to surgery costs, that's a saving that could send several people on midwinter vacations to favorite Caribbean islands.

How long will the result last? That's another one of the many questions about acupuncture that inspire elusive responses. Dr. Soong states rather confidently that it can last five to ten years, though several of her patients said they planned to continue with booster treatments to be on the safe side of the aging battle. Dr. Fu Yuen says it lasts two to four years, depending on the person. Dr. Thomas Lee fielded the question by pointing out that the beauty of acupuncture is being able to come back to it as needed.

Some of those treated seem to have let it become a regular part of their lives, like going to the beauty parlor. Mrs. Bloome continues to go regularly to keep her arthritis in check, and says her face continues to benefit. "I just run in, get my needles, rest, and scoot out," she says—as if she is picking up a loaf of bread at Gristede's.

Not everyone is so enthusiastic. One woman, at the center for her twelfth treatment, said she was only "fairly" happy with it. She said there was improvement in her skin tone. "My pores are smaller, the skin is smoother, but I don't think it takes away wrinkles. But I'll finish my treatments."

Some acupuncturists who don't practice this use of it are skeptical about its

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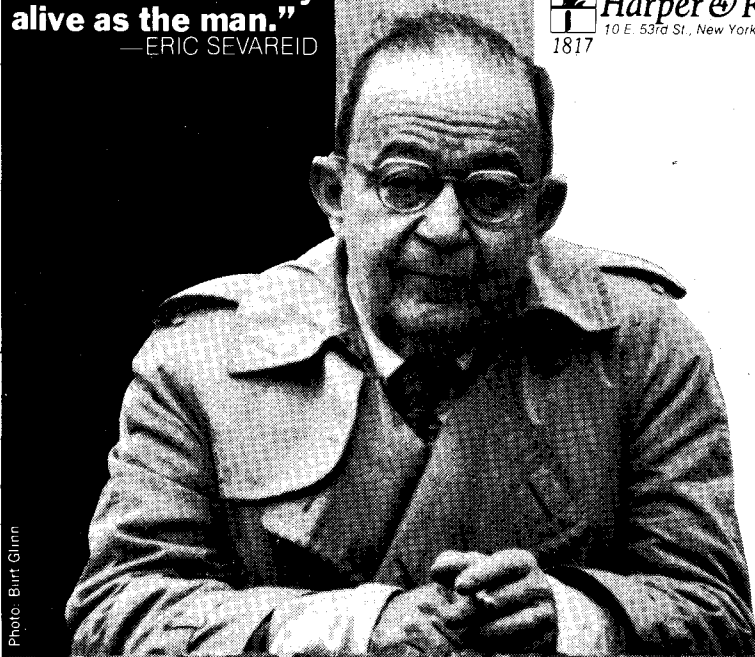
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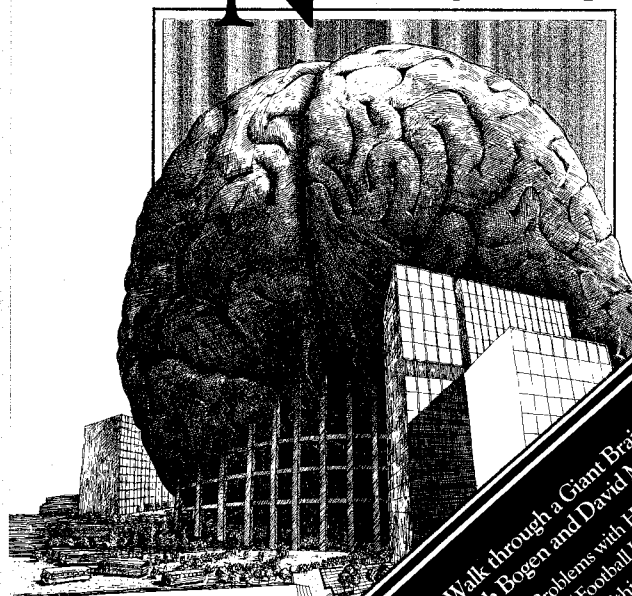


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“... Nine out of ten are pleased, but all are selected in advance as good candidates ...”

efficacy or think it's frivolous. The group stresses that it does not work for everyone, though it is not sure why. “We do have good results,” says Ms. Tatum, “because . . . well, think of us like Yale University. You wouldn't think graduates of Yale would drive a garbage truck, would you? Why? They screen them in advance. So do we. We turn down four out of ten who come here asking for it. When I tell you that nine out of ten who have it here are pleased, bear in mind that these have been selected in advance as good candidates.”

Well, who is and who is not a candidate? Dr. Sepson rules out anyone with medical problems that might not be compatible with acupuncture, such as diabetes, high blood pressure, or heart trouble. Ms. Tatum says they don't accept people who want it for the wrong reasons, such as improving a bad self-image, or to save their marriage. “A person with the wrong motive would be someone who thinks it is going to change his life.” Similarly, plastic surgeons are wary of people with excessive expectations.

Though the center is cagey about making firm promises, it does cite a high rate of success with the nearly 1,000 people treated with cosmetic acupuncture. They range in age from 27 to 75. Why it works with some and not with others is another moot question. There is speculation as to the role of the patient and of the interaction of the doctor with the patient. “I can't answer that with a no and I can't answer that with a yes,” says Ms. Tatum. But one of the women who had outstanding results said she went with a “show me” skepticism.

What do they promise? Their literature states, “It may erase as many as five to fifteen years from any face, with results apparent after just a few treatments. Fine lines may be entirely erased. Deep-set lines may be reduced while bags around the neck and eyes may be firmed.”

There don't seem to be very many definitive statements made about acupuncture. Whether it is a science, a religion, a philosophy, an art, or all of the preceding has yet to be put to bed. If you take a look at the very complicated charts of the anatomy, with the twelve meridians each with multiple pressure points defining the body with hundreds of dots, you might think it to be scientific—unless, of course, you get thrown by some of the romantic names

for the acupuncture meridians, such as Celestial Palace, One Foot Deep Pool, or Cloud Gate. It's complicated, also, by the interaction of the five elements, time of day, day of the week, month of the year, so that it ends up with a mind-boggling array of variables and pressure points that turn the body into a pulsating pincushion.

And it's not as simple as sticking a needle in a body. The acupuncturist has first to find the individual's own acupuncture points, decide what shape and size needle to use, whether it should be twirled or applied with heat, how long it should stay in, and what the angle of insertion should be.

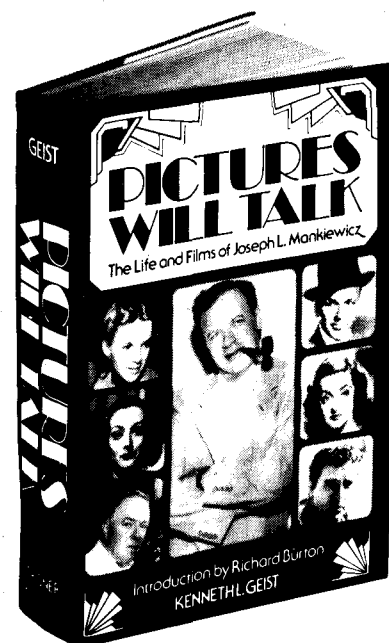
It is no wonder that in New York State the license to be an independent acupuncturist requires a degree from a medical college specializing in Oriental medicine, ten years' experience, and proficiency in English. There are only 36 of these licenses in New York, says Dr. John Roach, who is executive secretary of the State Board for Medicine in Albany.

Cosmetic acupuncture is one of the newest applications of this ancient art, which has changed very little in many thousands of years. About the only other sign of modernization is the development of machines for reading the pulses, diagnosing trouble spots, and finding acupuncture points. Diagnosing has always been a large part of acupuncture treatment, and traditionalists could spend more time reading the pulses than they would inserting the needles. The taking of the twelve pulses in the traditional manner is a lengthy, ceremonial process that would tell the skilled practitioner all about the state of the organs. Today, many acupuncturists are using machines for this. The machines look like sophisticated Geiger counters or divining rods with their colorful wires and prongs and plugs and flashing red and green lights and gauges that pick up electrical charges in the body.

While they should enhance the scientific quality of acupuncture, in truth they appear as mysterious as acupuncture itself. The more they explain, the more complicated it gets. But you don't necessarily have to believe your ear is riddled with pressure points or that energy coursing in your wrists tells all about your spleen to benefit from acupuncture.

As one acupuncturist says, “Your Western doctors aren't sure how aspirin works, are they? But it works.”

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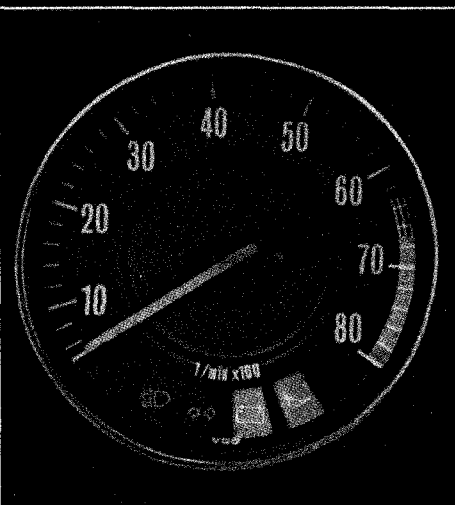
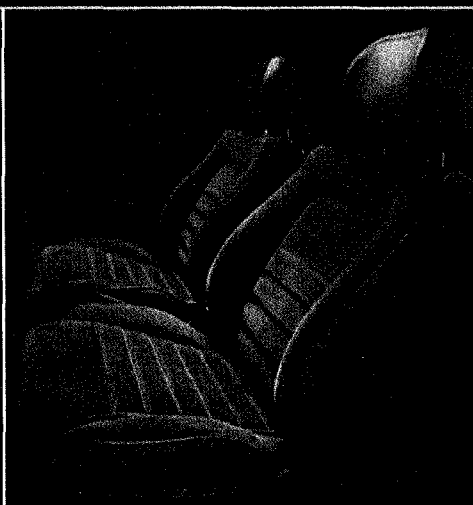
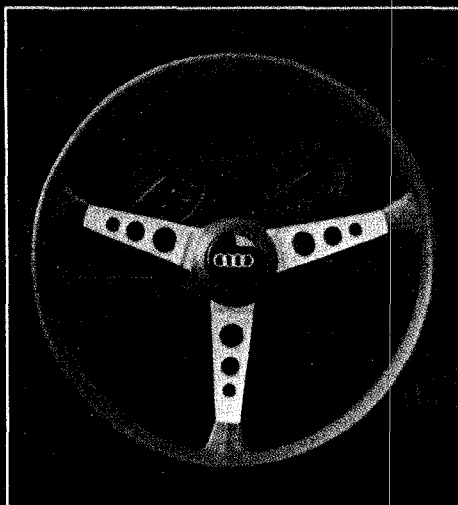
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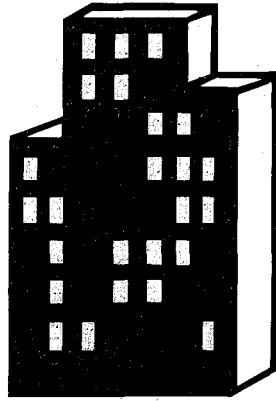
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Getting Rich off Public Housing

By Steven Marcus

"...The high cost of federally subsidized housing like Booth Towers doesn't bother rich investors; it raises their tax shelter..."

From its description, Booth Towers could easily be a luxury housing development planned for Manhattan's East Side. The rents will range from \$650 a month for a one-bedroom apartment up to \$825 for three bedrooms. The amenities include an indoor garage and a landscaped plaza.

Then there is the \$15-million price tag for construction. Since the development will have 201 apartments, the cost breaks down to \$75,000 per apartment—high even for luxury housing.

Questions have arisen, though, because Booth Towers is to provide housing not for the well-to-do but for the poor. It is to be built not on the swank East Side but in central Harlem. And most of the rent will be paid not by the tenants but by the federal government under a special housing-subsidy program known as Section 8.

Because of the high costs involved—the federal rent subsidies alone will total \$1.6 million a year over the next 30 years—Booth Towers has touched off a heated public debate. Behind that debate, however, lies an even more controversial issue: the intricate and unpublicized investment deals that are used to finance most publicly assisted housing projects and that provide lucrative benefits to all the participants.

For the wealthy investors, who are known as limited partners and who put

up a portion of the capital to construct the buildings, there are windfall gains in the form of tax write-offs—thanks to loopholes in the tax law. For the developers or syndicators, who propose the project and assemble the financing package, there are millions of dollars in profits to be made by selling to the investors the privilege of buying a piece of the building and its accompanying tax advantages. And for the banks, which provide mortgages for projects built or rehabilitated under the Section 8 program, there is the certainty that they will realize a return on their investment regardless of what happens to the building, since the government provides a mortgage guarantee.

The crux of these investment deals is the real-estate tax shelter, the application of which is becoming more and more prevalent in public housing. Basically, it works like this: In exchange for putting up cash for construction or rehabilitation, an investor—through such accounting devices as accelerated depreciation—can claim large paper losses from the building and deduct them from the taxable income he earns from other sources, thus reducing his total tax bill. Having a good shelter, which accountants and lawyers refer to as being "highly leveraged," enables an investor to deduct as much as three or four

times his actual cash investment.

But what this kind of financing has done, in effect, has been to encourage the construction of elaborate and expensive projects. Often, for example, a potential investor in Booth Towers would see nothing objectionable about the high cost. In fact, it is the very thing that makes the investment so attractive, since the more the building costs, the more "losses" there are to deduct.

As a result, the bulk of the funds available under the Section 8 program are being spent to subsidize a relatively small number of dwelling units at a time when New York City is desperately short of low- and moderate-income housing. This wouldn't be so bad if there were other programs available, but there aren't any: State and local funds for housing have virtually dried up.

In sum, Booth Towers is a symbol not so much of the high cost of building subsidized housing but of an entire housing program that has gone awry, a program that seems aimed more at providing tax benefits and profits for the wealthy than at building large amounts of desperately needed housing at a reasonable cost.

Federal and city housing officials publicly defend the program on the ground that without the tax benefits no one would build or invest in subsidized

“... Some investors finding ‘shelter’ in public housing are Felix Rohatyn, Estée Lauder, Lionel Hampton, Stephen Schwartz ...”

 TAX EXEMPT	 CAPITAL GAINS	 RISK	 BIG MAC BONDS EARN 9%	 LAMBERT HOUSES INVEST \$100,000 FOR BIG GAINS	 LAMBERT HOUSES INVEST \$100,000 FOR BIG GAINS	 REPORT FOR AUDIT
BOOTH TOWERS INVEST \$100,000 FOR BIG GAINS	REAL ESTATE TAX SHELTER The object of the game is to become the wealthiest player through investing in subsidized real estate. To begin play, cut out dice, fold on dotted lines, and glue together with tabs					FEDERAL SUBSIDY
BOOTH TOWERS INVEST \$100,000 FOR BIG GAINS						 CHARITY DONATION
BOOTH TOWERS INVEST \$100,000 FOR BIG GAINS						HAMPTON HOUSES INVEST \$100,000 FOR BIG GAINS
 CHARITY DONATION						HAMPTON HOUSES INVEST \$100,000 FOR BIG GAINS
 INHERITANCE TAX						MORTGAGE FORECLOSURE X START OVER
ACCEPTED AS FILED 	MANHATTAN PLAZA INVEST \$100,000 FOR BIG GAINS	MANHATTAN PLAZA INVEST \$100,000 FOR BIG GAINS	 BIG MAC BONDS EARN 9%	 RISK	INCOME TAX PAY 50%	WRITE OFF \$1,000 START

housing, and the city would be even worse off. However, the same officials concede privately that they are troubled by what has happened.

“There is tremendous concern about this but no one seems to know what to do about it,” said one official at the federal Department of Housing and Urban Development who asked not to be identified.

Who invests in subsidized housing? Normally, buying into a tax shelter of any kind is like joining an exclusive

club that zealously guards its members against the unwelcome glare of publicity. But occasionally the identities of the investors are divulged.

For example, although it attracted little attention at the time, Felix Rohatyn, the chairman of the Municipal Assistance Corporation, disclosed in an interview at the end of 1976 that he had a substantial investment in Lambert Houses, a publicly assisted housing development in the Bronx.

Rohatyn, who admits to being in the 70 percent bracket, declined to say

how much money he had invested in the project. However, a financial-disclosure statement he filed in 1976 to comply with an executive order issued by Governor Carey revealed the kinds of people who buy tax shelters and the cliquish atmosphere that surrounds such investments.

According to the disclosure statement, Rohatyn’s partners in Lambert Houses included Mrs. Charles W. Englehard, widow of the precious-metals magnate who parlayed a \$20-million inheritance into \$250 million; William

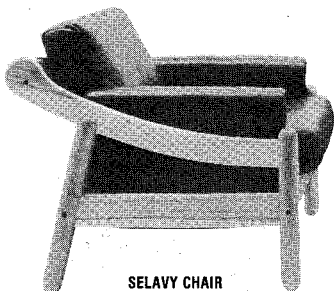
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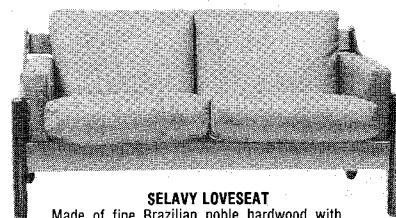


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Beinecke, board chairman and chief executive officer of the Sperry & Hutchinson Company; several of Rothatyn's partners in the investment-banking firm of Lazard Frères; and several partners in the prominent Wall Street law firm of Cravath, Swaine & Moore, which has close ties to the investment house. The firm has done legal work for Lazard, and one of its former members, Thomas F. X. Mullarkey, is a general partner at Lazard.

Manhattan Plaza, the controversial \$95-million housing development built by Richard Ravitch on a square-block site along West 42nd Street, has an equally illustrious group of investors. The group includes Estée Lauder, of the cosmetics company bearing her name; her son, Leonard, the company's president; Stephen Schwartz, lyricist and composer of the musical *Godspell*; and several partners in the law firm of Weil, Gotshal & Manges. Also, Lionel Hampton, the wealthy and well-known jazz musician, is a major investor in Lionel Hampton Houses, a project situated on St. Nicholas Avenue in Harlem.

Until the enactment of the Tax Reform Act of 1976 and an accompanying crackdown by the Internal Revenue

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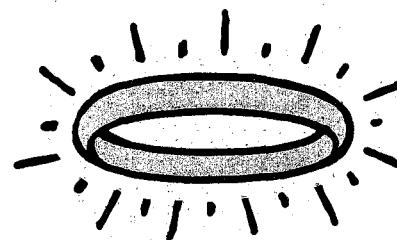
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Service, tax shelters of all kinds were lucrative investments. An investor could speculate in anything from a uranium mine to a cattle ranch. The riskier the venture, the more likely it was to fail and the better off the investor, since he could claim a portion of the venture's losses.

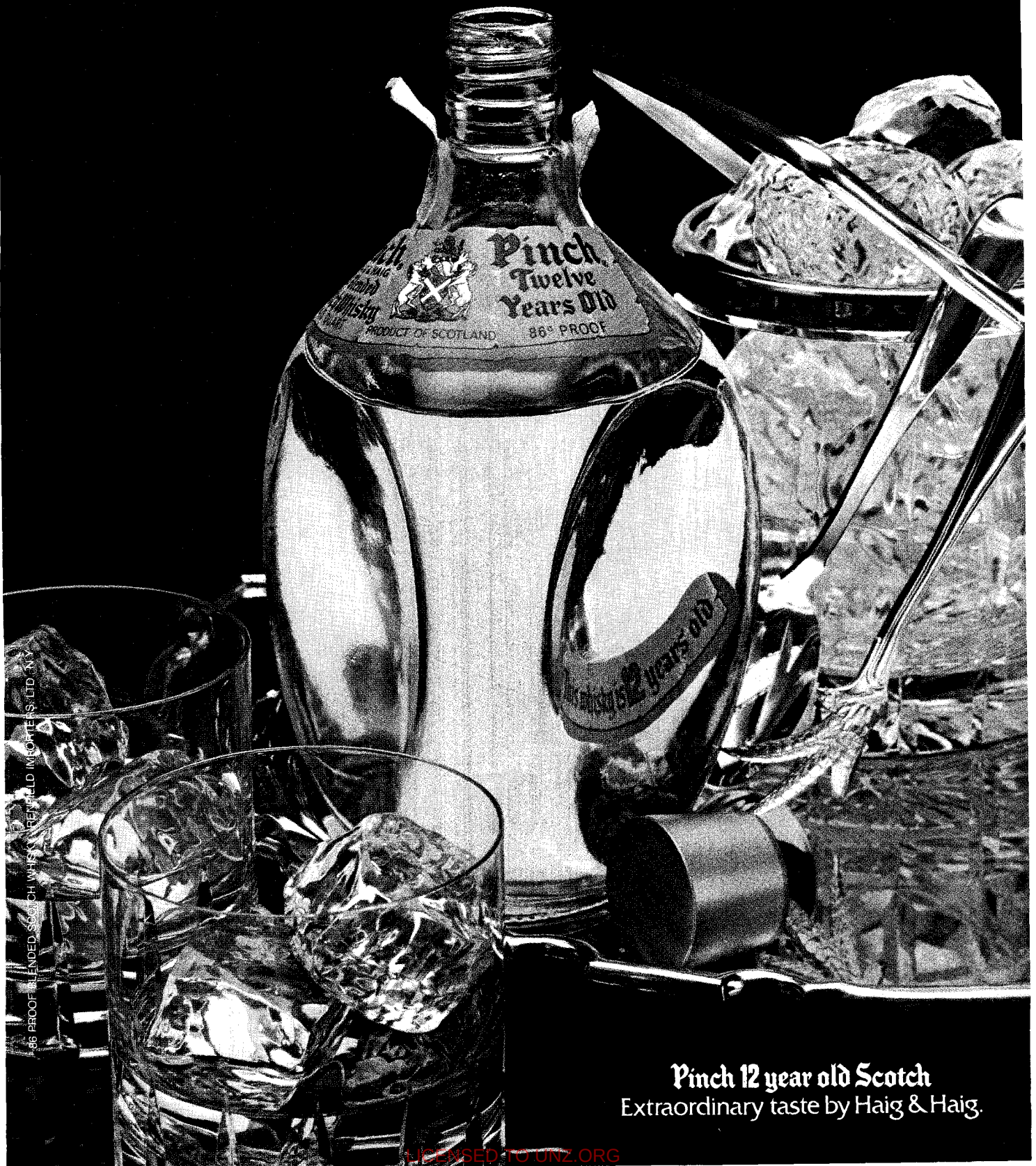
In addition, there was a loophole that made the investment even more profitable. The investor could put up in cash only a small portion of his investment, sign a note for paying off the balance over a period of time, and yet still claim deductions on his tax return as though the entire investment had been purchased in full immediately.

The arrangement is like promising to donate \$100,000 to a charity, paying only \$10,000 of that amount the first year but being able to claim a tax deduction that year for the full \$100,000.

But the Tax Reform Act changed all that. It limited the deductions an investor could claim on most shelters to the amount he had "at risk"—that is, the amount of cash he actually had put

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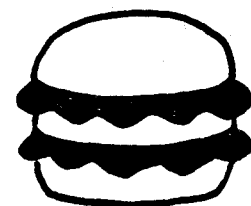
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up. Further, the IRS ruled that it would accept only those shelters it considered to be a prudent investment having a reasonable expectation of making a profit.

Real-estate tax shelters, however, were specifically exempted from the "at risk" restrictions. As a result, the market for such shelters is booming.

"It's ripples-ville," says Stanley Rogovin, a Manhattan lawyer and accountant who specializes in tax shelters. "We were reviewing a shelter deal recently and I called two clients to see if they were interested. Three other guys I had never spoken to called me back and said, 'Herb told me you're putting something together. What is it?'"

"Ten or fifteen years ago, the situation was different," he said. "People viewed tax shelters as just a little extra

money, and they were happy investing in tax-free bonds or a piece of property. But then they decided that wasn't enough. They wanted not only the money but a large loss that would reduce their other taxable income. So, in came the tax-shelter market. It was the profit motive."

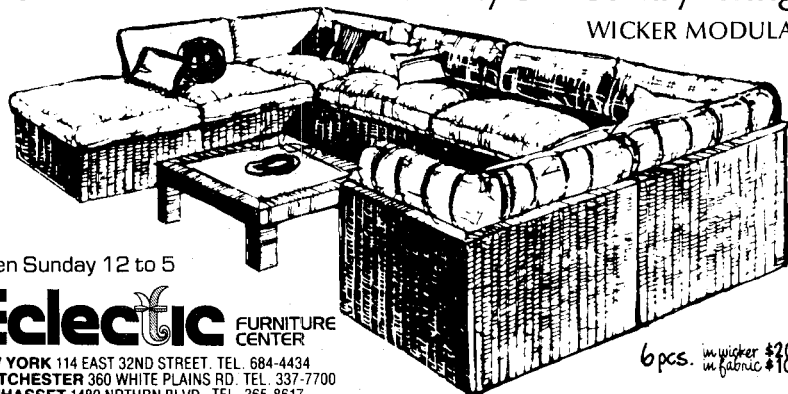
The demand for real-estate shelters is so great and Rogovin believes they are such good investments that for the past few years he and his partners at the law firm of Rogovin, Golub and Kaplan have purchased one building a year as tax shelters for themselves and their clients.

However, it isn't necessary to be a millionaire to invest in a shelter. It is considered a good investment for anyone in the 50 percent bracket, which generally means having a gross income of at least \$50,000. The IRS has estimated that there are well over a million taxpayers in this income bracket, another indication of the size of the potential market for shelters.

Rogovin and other tax advisers caution that very often tax shelters are only a means of deferring the payment of taxes and that at some point the investor may have to return to the government all the deductions he made through his shelter's "losses." For example, if an investor purchases a real-estate shelter, he must keep it for sixteen and two thirds years or it is possible he may forfeit some or all of his deductions.

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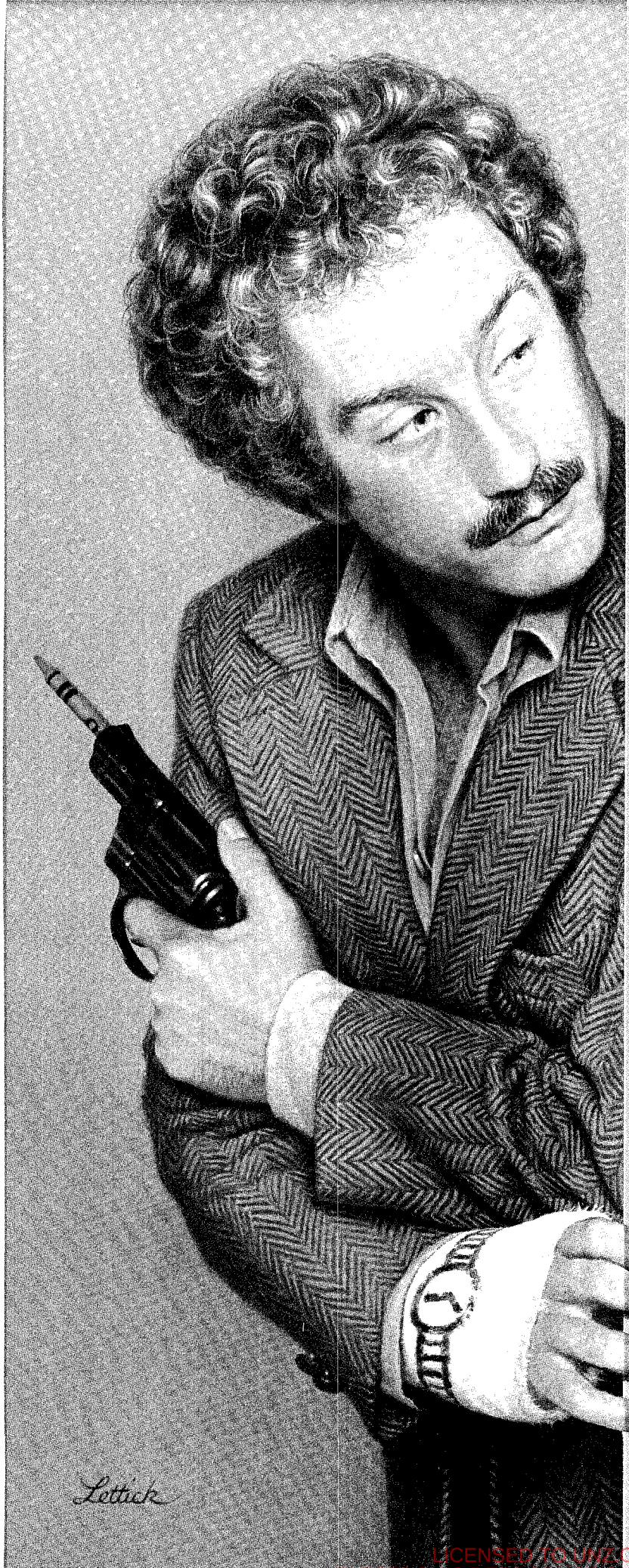
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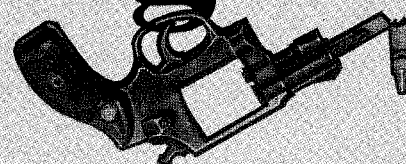
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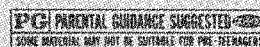
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gage is foreclosed before then, the IRS will come looking for the taxes," Rogovin said.

But if the investor is prudent, he still doesn't have to worry. Instead of spending the tax money he saves through his



shelter, all he has to do is put it aside and invest it in municipal securities, which pay tax-free interest. At the very worst, if he ultimately has to pay the money back to the government, he still gets to keep the interest and has had what amounts to a free loan.

Although it is possible to invest in a tax shelter by putting up a small amount of money—from \$5,000 to \$20,000—the deals involving subsidized housing usually require larger investments ranging from hundreds of thousands to millions of dollars.

Manhattan Plaza, the development on 42nd Street, is a case in point. It is also an example of how investors in subsidized public housing can sometimes count on the government to protect their investment if the project should ever be threatened with financial disaster.

In 1974, Ravitch, the developer, proposed to build two 45-story towers containing 1,700 apartments for middle-income families. He said the project would be part of an attempt to upgrade the surrounding Clinton neighborhood, which was plagued by deteriorated housing and an infestation of massage parlors, topless bars, and pornographic-movie houses.

Although Manhattan Plaza was considered one of the biggest real-estate gambles ever undertaken in Manhattan, and Ravitch himself conceded at the time that "a lot of people say I'm nuts to be doing this," he persuaded the city to give him a \$90-million mortgage under the Mitchell-Lama program to cover 95 percent of the construction costs.

The remaining 5 percent of the financing was obtained from a group of limited partners that included Miss Lauder, her son, and Stephen Schwartz. But although Ravitch and his partner, Irving Fischer, needed only about \$5-million to meet the balance of the construction costs, they raised a total of \$9.1 million from the investors, giving them \$4 million over and above those costs.

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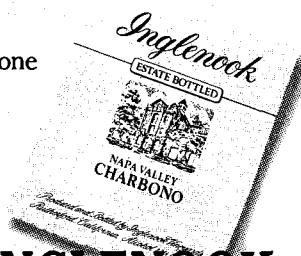
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million they planned to make from having Ravitch's company, the HRH Construction Corporation, erect the building. What is nice about this kind of financing, of course, is that developers like Ravitch have to put up little—if any—of their own money.

As for the limited partners, they gave Ravitch a portion of the \$9.1 million in cash and arranged to pay the balance over a ten-to-twelve-year period. Because of the tax loophole, however, they were able to claim deductions based on the entire \$9.1 million and not just the portion they actually had invested.

Saul Kronovet, a Park Avenue lawyer who represented the limited partners, declined to say how they split up the \$9.1 million among them or how much they would save in taxes. However, records obtained elsewhere provided some additional information.

According to the records, the investors consisted of seven individuals and two separate groups—Weil, Gotshal & Manges and several other lawyers, identified only as Kaye 1974 Associates—who purchased the major portion of the limited partnership. The largest single investor was Miss Lauder.

One of the members of Kaye Associates is Kronovet, who said he made a "small investment" in the deal. In addition, he earned a fee for representing the other investors.

But in 1975, a year after the project was proposed, two things occurred that threatened to jeopardize Ravitch's profits and the investors' tax shelter.

First, construction costs increased sharply, pushing the estimated rents of Manhattan Plaza to \$150 a room—so high that it seemed unlikely that middle-income families would be interested in living in the development, especially since it was situated in a run-down neighborhood. Second, the city was in the midst of its own financial crisis and ran out of mortgage money.

Construction on the building had to be halted and a default seemed imminent. However, after more than a year of complex negotiations—during which



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the city had to pay \$23,000 a day in interest on the bonds it had sold to provide a mortgage for Ravitch—a compromise was devised. The federal government agreed to convert the development into housing. (Text continued on page 104; see sidebar on page 102)

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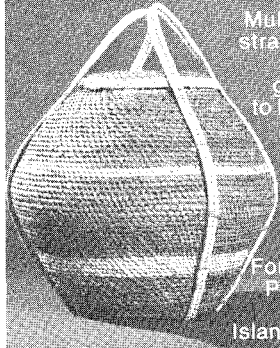
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EVANS

The Harlem Tower and Your Taxes

To the Board of Estimate and the federal Department of Housing and Urban Development, which are now agonizing over whether to approve the construction of Booth Towers, the housing project is more than a financial headache. It is also a delicate racial and political dilemma.

The fourteen-story project is to be built on a square-block site bounded by 123rd and 124th streets and Seventh and Eighth avenues. It was first proposed more than ten years ago during the Lindsay administration, and black officials from Harlem led by Representative Charles Rangel have been pressuring the city and Washington to honor that commitment.

Mayor Koch, sensitive to charges that he has ignored the needs of minority groups, is reluctantly supporting the project, citing Harlem's "desperate need" for new housing. But he has vowed that never again will his administration approve a "high-rise, high-cost" development of this kind.

City Comptroller Harrison J. Goldin and City Council President Carol Bellamy are adamantly opposed to the project, not only because of the high construction cost, but because of what they regard as the uncertain financial setup of the project.

In developments like Booth Towers, the city grants substantial real-estate-tax abatements for the residential space to keep the rents low. However, Booth's developers, Cauldwell-Wingate, have asked the city to extend this abatement to the 34,000 square feet of commercial space they plan to include in the project for use as a supermarket.

The purpose of this request is not to lower the supermarket's rent but to ensure that the developers have enough cash on hand to meet the mortgage payments and various contingencies. Goldin's staff estimates that granting this concession will provide the developers with an additional \$30,000 to \$40,000 a year—a relatively small amount in a project as expensive as this.

"If they need this money they are skating on a very thin margin," says Richard Wells, executive assistant to the comptroller. "It sort of makes you wonder."

Even more disturbing to the project's critics is that the developers have not yet been able to get a supermarket to lease the space, a crucial issue since the rental income from the apartments alone will not be enough to meet the mortgage payments.

When the Board of Estimate—over the objections of Goldin and Miss Bellamy—conditionally approved Booth Towers four months ago, it made its final approval contingent on two stipulations. First, a lease for the commercial space would have to be signed by a supermarket. And second, the project will require federal mortgage insurance, for which it needs the approval of the Federal Housing Administration. If the project is approved, incidentally, the city will have to spend \$1.3 million to assemble the site and relocate the tenants.

How much money can you save in taxes if you invest in a tax shelter? The answer depends on a number of factors, including your tax bracket, the amount of money you invest, and the financial structure of the shelter.

Stanley Rogovin, a tax lawyer and accountant I spoke to, provided an example of a typical tax-shelter deal and its tax advantages for a person who had \$10,000 to spend and who was in the 50 percent tax bracket.

In the first year of the deal, the investor would put up \$3,300. His tax savings, computed on his share of the shelter's "losses," would total \$6,600. The second year calls for an investment of \$4,000, which would provide a tax savings of \$8,000. In the third year the remaining \$2,700 would be invested, which would provide a tax savings of \$5,500.

In addition, the investor would get a tax savings of \$500 a year for the next six years and \$400 for the tenth and final year.

Thus, he would save \$23,500 in taxes over a ten-year period—nearly two and a half times his actual cash investment.

If the tax savings were invested in tax-free municipal bonds paying 5 percent a year, the investor would also get an additional \$9,800, for a total of \$33,800.

But before you run out to invest in a tax shelter, Rogovin has two precautions: You should have a savings account totaling at least half of your annual income, and you should not take out a loan to obtain the cash you need to put into the shelter.

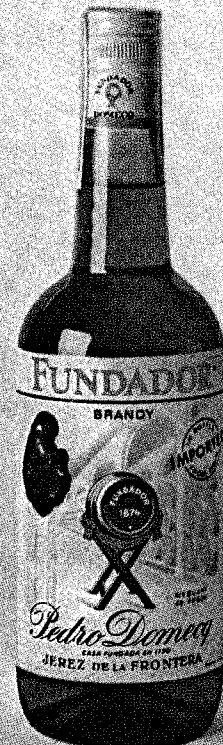
"The money you invest in a shelter should be money you can afford to lose," he says.

—S.M.

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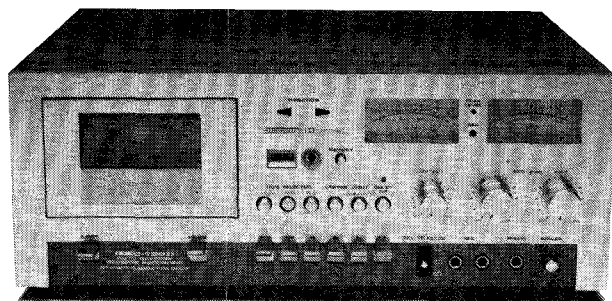
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For an 18" x 24" reproduction of this Charles Bragg etching suitable for framing, send \$2 to AKAI, Dept. NY, P.O. Box 6010, Compton, CA 90224, ATTN: Lovers.

(Continued from page 100) ing for musicians, singers, and other people working in the performing arts whose incomes would be low enough to qualify them for rent subsidies under Section 8. These tenants, it was felt, were basically middle-class in outlook if not in income and would help upgrade the neighborhood.

Because of the large number of apartments in Manhattan Plaza, the rent subsidies total \$11.5 million a year. But the plan meant the city did not have to foreclose, which would have cost it millions of dollars, and all the limited partners got to keep their tax shelter.

One additional factor that prompted city officials to help rescue the project was a concern that the limited partners would sue the city for damages in the event of a foreclosure.



"The city had entered into an agreement to supply the financing and, based on that agreement, the limited partners, the contractors, and the subcontractors had made substantial commitments," Kronovet said. "There was money out all over the place. If nothing had been worked out there would have been a tangle of lawsuits."

Anti-poverty groups in Clinton attacked the compromise on the ground that scarce federal subsidies should be used to upgrade existing buildings rather than to bail out Ravitch and his wealthy investors. To counter such criticism, city Comptroller Harrison J. Goldin devised a plan designed to ensure that Ravitch and the limited partners would not make a financial killing. As part of the plan, Ravitch and his partner, Fischer, must give a total of \$600,000 to the Clinton area for various improvements.

Because of Goldin's plan and the increase in construction costs caused by the lengthy negotiations, Ravitch's profits are expected to be far below what he originally expected. Kronovet estimates that the final figure will be less than \$2 million and contends, "This was not a case of the general partners making a bundle."

Nevertheless, city officials who participated in the negotiations concede that the compromise was a bailout.

"It cost the feds a few bucks and it was stupid to build the building in the first place," one official said. "But, fortunately, everything has worked out beautifully. The building is improving the neighborhood."

It is difficult to determine precisely how much money the IRS forgoes

each year because of the subsidized-housing tax shelters, but the amount is believed to be substantial.

In an appendix to the federal budget, the Treasury Department estimates that investors in all rental housing—including subsidized developments—who claim deductions under an accelerated-depreciation formula will save a total of \$400 million in taxes during the current fiscal year.

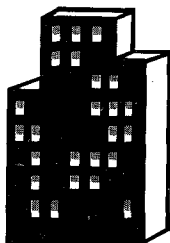
Section 167(k), another loophole in the tax code which permits investors in rehabilitated housing to make even faster write-offs of the buildings, will cost the government \$25 million during the same period.

Officials at HUD recommended in a departmental report some time ago that the 167(k) loophole be closed. The report noted:

It is the cost of rehabilitation which is the salable commodity for tax purposes. Developers thus must choose projects with the minimum acquisition or option costs and the largest cost of rehabilitation, thus excluding much of the most appropriate urban property from being financially feasible. There is virtually no capacity under the present program to do moderate rehabilitation. There is no incentive to minimize rehabilitation costs during construction.

Despite the recommendation, the loophole still exists. More recently, in January of 1977, the IRS decided to crack down on all real-estate shelters by issuing a new set of restrictions.

But only a few hours after the restrictions were announced, William Simon, then secretary of the treasury,

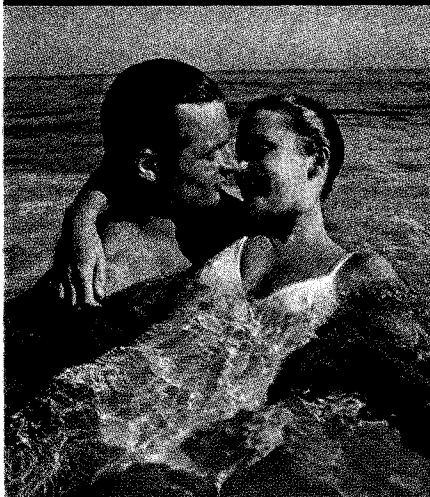


ordered them withdrawn after receiving dire warnings that the IRS proposals would halt nearly all investment in low- and moderate-income housing in the country.

A staff member of the House Ways and Means Committee says there has been some discussion of enacting additional restraints on real-estate shelters but that "the committee is not receptive to the idea."

In *Penguin Island*, Anatole France wrote: "Since the rich refused to pay their just share of the taxes, the poor, as in the past, paid for them." ■

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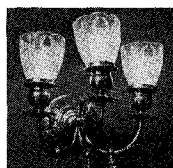


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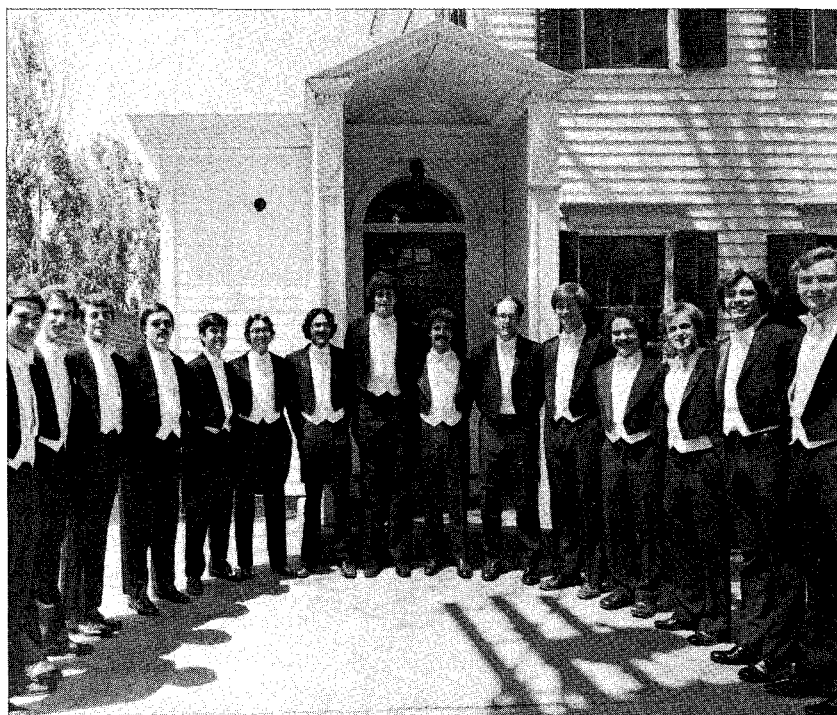
Recommendations of events, places, and phenomena of particular interest this week

By Ellen Stern

Friday Night Taped

For years, Sandy Marshall has been practicing his impersonations of Nixon, Cosell, Wayne, Groucho, and Don Corleone. Now they are perfect. And just in time, too, for *The Madhouse Brigade*. This new series is a hectic hash of skits and spoofs, pies in the face and silly songs. Too much is never enough.

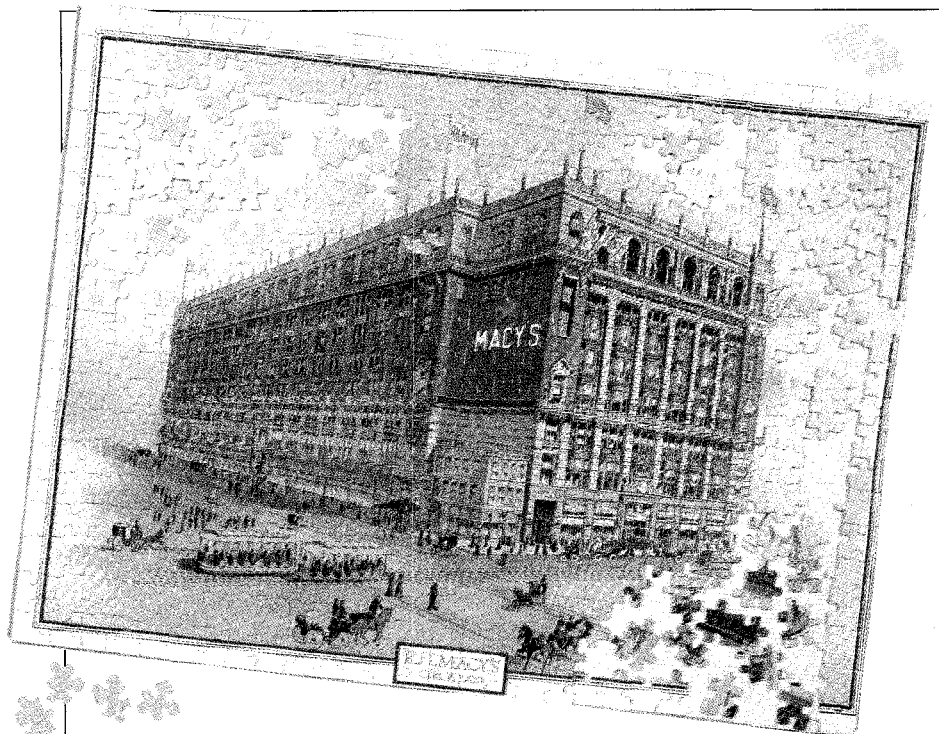
THE MADHOUSE BRIGADE/Friday nights at 11:30 p.m./Channel 11



Bah, Bah, Bah

All in the name of show biz, the Yale Whiffenpoofs, doo-wah, have abandoned the tables down at Mory's for the tables down at the Ballroom. Just where does Louis dwell, anyway?

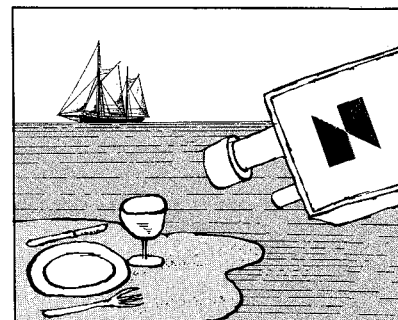
YALE WHIFFENPOOFS/October 3-7/The Ballroom/458 West Broadway



Wuxtry! Wuxtry!

Across from Periodically Chic, the newsstand hawking foreign fashion and home-furnishings magazines—*Elle*, *Vogue Bambini*, *Dépêche Mode*, *Marie Claire*, *Officiel*, *Uomo*, *Harpers & Queen*, *Maison & Jardin*, *Abitare*, *Domus*, etc.—is Macy's I Love New York shop, hawking, among other chauvinistic fare, this jigsaw puzzle (\$6), showing the store in its grand older days.

PERIODICALLY CHIC and I LOVE NEW YORK/Macy's/Main floor



Heart of the Matter

On September 11, Jack Linkletter visited the Longevity Center of Florida, where victims of heart disease, high blood pressure, arthritis, and diabetes go to save their lives. He talked with cardiologists, dietitians, and newly arrived patients. He nibbled the oil-less, saltless, sugarless, meatless fare (and was flabbergasted to find it so good). Clearly, he understood that something very exciting was happening and vowed to return. And so he will. On Tuesday, Linkletter will revisit the center to see what progress the patients have made during their 26-day stay. And again, he will be flabbergasted.

AMERICA ALIVE!/October 3 at noon Channel 4



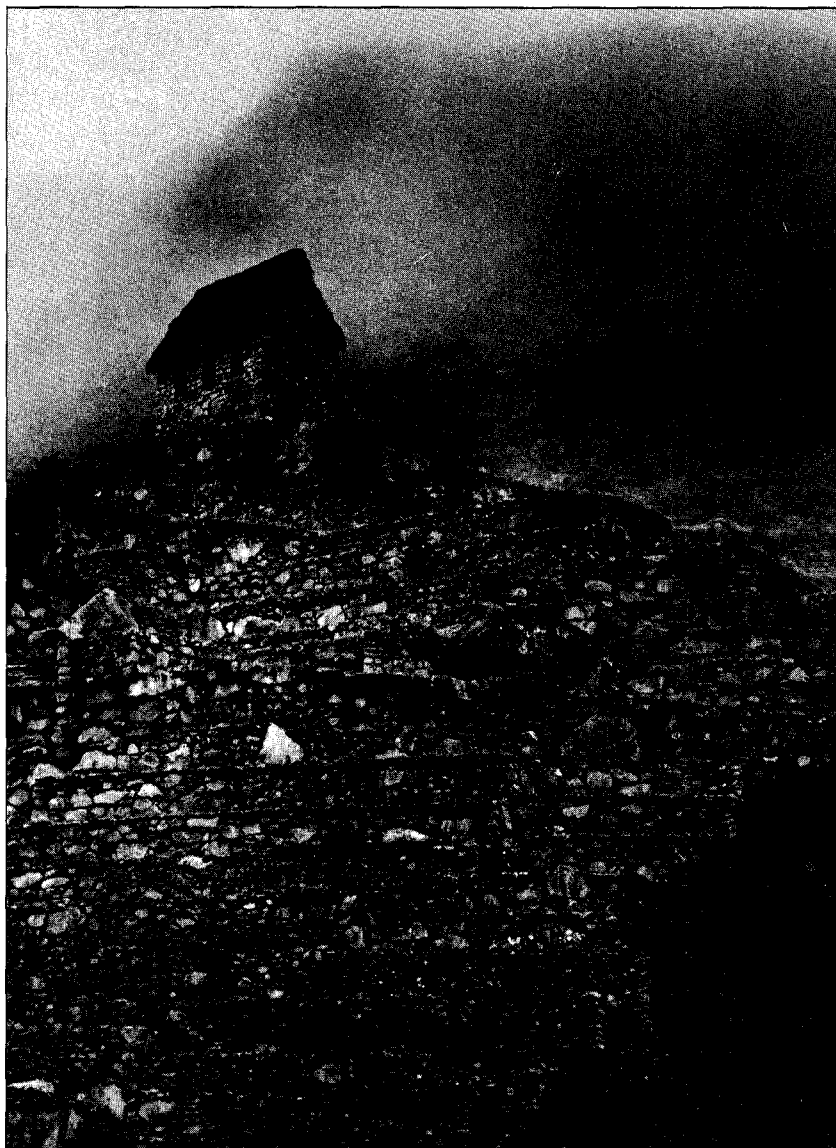
A scene from *Danton* (1921).

Das Flicks

I was lucky enough to go to a New York high school (Fieldston) that believed in showing classic films as part of a liberal education, so I had the experience of seeing the German expressionist masterpiece *The Cabinet of Dr. Caligari* when I was fourteen or fifteen—before I had any knowledge of the traditions of painting and theater that *Caligari* came out of. For me it was a supremely scary film. It has remained that way in memory, although I doubt I would react to it in the same way now. It becomes very hard, as you get older, to see radical films like the German expressionist classics in a state of innocence. Goethe House is doing the next best thing to restoring our innocence. It is showing *Caligari* plus nineteen other silent German expressionist films (many of them rarely seen here) in the order in which they were made, so one can experience them the way people did 55 years ago—as part of a developing sensibility in movies related to developments in theater, the graphic arts, music, and literature.

—David Denby

ASPECTS OF GERMAN EXPRESSIONISM
Through January 10/Goethe House
1014 Fifth Avenue, near 82nd Street
744-8310



Inca Spots

"The air is so clean and so thin, you can see forever. The sun hits the earth in the most dazzling way," says Stephanie Marcus, who took off for Peru last year on a shooting spree. She doesn't speak Spanish, but she did learn how to say "Stop for a photograph!" The results are on view in the Village: shimmering pictures of mountains and stone, water and sky, the center of the Inca empire. Above: an Inca sentry house at Machu Picchu.

THE ANDES/Through October 31/Soho Photo Gallery/34 West 13th Street



And Everything Nice

Fifty herbs and spices—grown in St.-Rémy-de-Provence and Les Alpilles, dried in the sun, crushed by the mule—have been barreled, bagged, and marketed in a new herbery at Conran's. With them: potpourri, blended or piled high in separate baskets; jams; fruit-syrup concentrates; bouquets of vanilla sticks; shampoos; and gorgeous hand-cut soaps the size of grapefruits.

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Brief Lives/Lewis Grossberger

FOR WHOM THE BELFRY TOLLS

"...Sukey Raphael, earnest young health sanitarian and zoology major, is now batting cleanup, or cleaning up bats for New York..."



Bring 'em bat alive: Sukey Raphael, alias Batwoman, always gets her Chiroptera.

New York has everything. Bats, for instance. New York has bats. At least five different kinds. Maybe you didn't know. Maybe you didn't *want* to know. Tough. The bats are here. They go out at night, like true New Yorkers. Sometimes they fly into open windows. People find them flitting about the apartment. They zoom over swimming pools in Brooklyn. They visit Bloomingdale's. They reconnoiter Grand Central Cavern. Since New York has bats, of course it must have a bat catcher. There must be someone to summon when the terrified citizens wish to report a tiny furred creature flapping loose in their cherished abode.

There is.

We find her high atop Gotham (well, actually it's the seventh floor) in the dingy headquarters of the little-known Bureau of Animal Affairs of the New York City Health Department. Garbed in her orange-and-black Bat Squad T-shirt and her sinister Batring (which

her mother found for her in a bubble-gum machine), Batwoman, for indeed it is she, sits enmeshed in Batpaperwork, ready to leap at the first ring of the Batphone.

"Ring." (There it goes now.)

In a matter of steps, she is at the phone, alert, poised for action. "Bat Squad," she says. A panic-filled voice on the other end babbles. Batwoman calmly elicits the facts. She grabs her Batnet and Batgloves. "I'm going into the field," she tells a clerk. She is on her way. Unfortunately, there is no Batmobile. There is only the Batcave, more commonly known as the subway. Unless she can wangle a ride, Batwoman is reduced to straphanging to the scene of the bat. "My biggest problem is transportation," she says. Even Batwoman must bow before the might of the villainous budget.

So far, all of this is true. I haven't made up a thing yet. The T-shirt, the ring, the bat in Bloomie's (it was in the

carpet section), the Health Department, they're all there. If this has a fictional aura, it's only because bats are that kind of animal. They inspire myth. Also, Batwoman enjoys playing off the myth. If you saw her without the Batprops, you'd never guess her vocational bent. She is deceptively small and pretty, not the stereotyped swarthy hunchbacked Transylvanian-American you expect to find on municipal bat squads. Her true identity is Sukey Raphael, earnest young public-health sanitarian and erstwhile zoology major. Zoologically inclined though she is, little did Sukey Raphael realize only scant years ago as a student at Hampshire College in Amherst, Massachusetts, that she would soon be batting cleanup for New York. I mean cleaning up bats.

Or that she would be the savior of the grand jury. This happened last year. The grand jury was in turmoil. Justice had ground to a halt. The cops were stumped, just like in the comics.

It was a job for Batwoman. "Ring." A cop on the other end. "How soon can you get here?" he asked. "What's the problem?" said Sukey. "I'm calling from the grand-jury room of the Staten Island Courthouse," he said. "We have a bat hanging from the ceiling and the grand jurors, the witnesses, everyone is waiting for your arrival." Batwoman grabbed her Batstuff and leaped aboard the Batferry (at Battery Park, of course). All this took precious time but eventually she arrived. The perpetrator was waiting for her.

"There were two policemen standing guard, their hands on their guns," she says, "and they were terrified to go in there. I got a standing ovation as I came in." Sukey remembers well the dramatic moment. "I removed a tiny little red bat hanging from the light fixture," she recounts.

She always gets her bat. "I've never missed one yet."

Funny thing about bats. How a minuscule flying mammal can throw a full-size human into a tizzy. It gets totally crazy sometimes, the Batfear. One woman called in extreme panic to report a bat on her premises, and when Sukey arrived, what she found was a very large moth. What is this strange power the bat possesses, this ability to strike fear into our hearts? Just bad P.R., folks, that's all. The old bat mystique: Dracula. Vampires. Batman. Bat out of hell. All that bat guano the poor critter gets stuck with. It leads to a tragic result: the battered-bat syndrome. Sukey sees the horror daily.

"A lot of people take a broom and smash the thing to pieces," she says. "We've had people douse them with kerosene and burn them. In the Bronx we had someone who had four bats in his apartment one night. Really unusual. One he flushed down the toilet and one he hit with a tennis racquet. The next day his next-door neighbor went out and bought a tennis racquet. . . ."

All this brutality is unnecessary. Don't bash. Just close off the embattled room. Call the Bat Squad (566-7105). That's what she's there for. Bats do not deserve such ill usage. Not to the Batwoman. She will tell you why.

"They're kind of pretty," she says without batting an eye. And they catch insects, which bats think are food. "Probably if they weren't around we'd have a lot more mosquitoes." Furthermore, they exist. Don't laugh; this is no small accomplishment. "In New York, we're destroying all kinds of wildlife habitats," explains Batwoman. "There's barely anything that can survive, and the bats—you've got to give them credit—they've been able to persevere."

Not only that, they make excellent noises. Unfortunately, much Batnoise is pitched too high for our crude human ears. The audible stuff, though, is choice. So says the Batwoman. "They make kind of like *tk-tk-tk*," she *tk*s. "A kind of hissing-kissing noise."

Of course, the Batpicture is not totally benign. There is a small problem called rabies. Outside of an occasional demented squirrel, bats are about the only animals left in New York that still carry rabies. Still, rabid bats are rare. Let's check the Batstats. Sukey's carefully kept BRI (Bats Run In) column shows 2 rabid bats out of the 130 captured last year. Year before, it was 1 out of 100. Taking no chances, Sukey got herself vaccinated, about six shots' worth so far. Not that she expects to be bitten. She always wears her Batgloves on the hunt. "They can't bite through that," she says, showing me the mouth of a stuffed bat she keeps handy. "They have very shallow teeth."

Upon bagging her quarry, dead or alive, Batwoman runs it to the Batlab. Lab analysis unfortunately renders the bat inoperative, since rabies testing requires the removal of vital tissue. But soon, Sukey hopes, she will be able to release the bats unharmed, her studies having established that the vast majority are innocent. This is in accord with Sukey's self-image, which is that of a student of bats, not an exterminator. But it disappoints some of the citizenry. People have called from Brooklyn to report bats dive-bombing their swimming pool. People have called from Staten Island to report low-flying bats zooming out of the woods every night like a sinister simile. They want action. They want riddance. Sukey tells them it's unavailable and undesirable. Not outdoors. No threat there, she says, just normal bat behavior. Not to worry. They're just killing insects for you.

Now all of this is very fine and informational, it's true, but of course what you are wondering is how one becomes a Batperson in the first place. In Sukey's case, you just take a strong interest in animals and let it fly. She'd always had a lot of pets and one year got a job in the Bronx Zoo nursery, where she ended up taking in all the zoo's displaced birds. In those days she was known as the Bird Lady. A Batwoman has to start someplace. Another thing that seems to fit into the picture is that Sukey got herself a pilot's license while a teenager. "Somehow a theme of wings comes through," she says.

It wasn't till college that she went batty, though. She was looking for a

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	Oct. 18th	5:30-8PM	Ideas That Work For Women Who Work.
The Manhasset Congregational Church auditorium 1845 Northern Blvd. (Right across from Union Dime)	Oct. 16th	7-9:30PM	Ideas That Work For Women Who Work.
	Oct. 19th	7-9:30PM	How To Start Your Own Business.

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subject for her senior thesis. She was interested in studying some aspect of urban wildlife, so she went for advice to Dr. Alan Beck, head of the city's Bureau of Animal Affairs. Bats, he said. Never before had a study been done on urban bats. Now there has: "Bats and Rabies in New York City, or Bat Tracking in the Big Apple," by Susan J. Raphael. She ended up working for Beck after graduation. Ended up as Batwoman.

It's seasonal work. New York's bats are considerate. They usually turn up only during Batseason, which runs from around August through October. (Most are tourists, passing through on migrational routes.) And they're generally solitary. They don't pull the Carlsbad Cavern routine where the sun sets and 19 quadrillion bats come flapping out of a hole in the ground to darken the moon like your worst nightmare come true. They spare us that. Of course, New York bats do have their eccentricities. They can pull the double cross. They reserve the right to confound, as Batwoman found. She spends a lot of time batting down all those hoary myths that so captivate us. Bats do not fly into your hair and get all tangled up, she patiently explains. Bats do not bite you in the neck. Over and over she explodes these absurd old wives' tales that never happen. Then they both happened. In the same week. A man in Queens did have a bat fly down and bite his neck. A woman did have a bat fly into her hair. Sukey laughs helplessly in the face of the inexplicable. "I don't know what it was... full moon maybe. This was the only time we've ever heard of something like this."

That's Batbiz for you. But soon it will be slowing down. Batflights will tail off. By Halloween, appropriately, we'll be virtually batless. What will become of Batwoman then? She'll catch up on her endless paperwork. (It runs about five forms per bat.) She'll stash her Bat T-shirt and go out to inspect pet shops or something. Whatever it is that regular public-health sanitarians do. She'll think about pursuing her studies and possibly becoming a veterinarian. (She's already a vegetarian.) She'll leave the excitement of Batseason behind her. The thrill of the chase. The feel of the net. The whir of tiny batwings and the sound of squeaks so high they can be heard only by Salvador Dali. The quavering voices on the phone. She'll file all this under "B." Till next summer when the first urgent Bat-signal ends her sabbatical and once again summons her forth to resume her incessant census of the city's cryptic Chiroptera.

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prime time."**

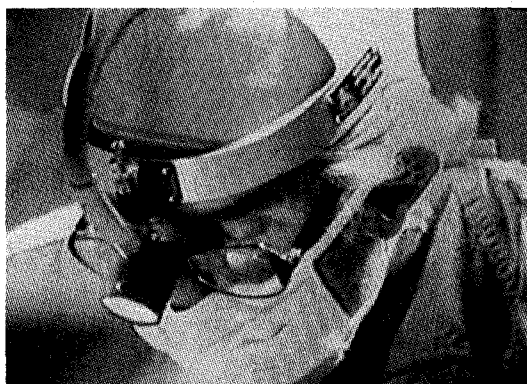
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Movies/David Denby

'BRAZIL': NUTS!

"...Schaffner's *The Boys From Brazil* brings us the startling news that Nazis are utterly ruthless and will stop at nothing..."

There is a certain type of American movie that reduces critics to despair and bores the hell out of the audience—the large-scale blandly impersonal retread of an old genre piece that was once done smaller and faster. Overpopulated with fading stars, written and directed by expert craftsmen rapidly degenerating into hacks, made without anger or joy or the slightest desire to give the audience a new experience, these movies lack even the commercial savvy and opportunism that contribute to the feverish excitement of films like *Rocky* or *Saturday Night Fever*.

The Boys From Brazil, which reworks *The Odessa File* and *Marathon Man*, brings us the startling news that Nazis are utterly ruthless and will stop at nothing. You may ask, "Isn't it time to give Nazis a rest?" but any publisher or film producer could tell you that Nazis will be with us forever—in books and films. The truth is that everyone—or nearly everyone—loves Nazis. Absolute evil is so marvelously reassuring: It doesn't challenge your moral sense yet gives you the satisfying feeling of having faced the worst; it's also a terrific turn-on.

In *The Boys From Brazil* (based on Ira Levin's novel), Josef Mengele (Gregory Peck), the doctor who performed "experiments" at Auschwitz, supposedly still alive in Brazil, plots to restore the Third Reich (I won't tell you how—it's the movie's only original point), while a Viennese Nazi hunter named Lieberman (Laurence Olivier), who is obviously based on Simon Wiesenthal, gets wind of the scheme and struggles to put a stop to it. The story, which exploits the recent interest in cloning, is nonsense, but it has been treated with utterly square, mind-deadening seriousness, as if issues of burning importance were being confronted head-on and brought to the attention of an uninformed public. Director Franklin J. Schaffner made his reputation with big-screen epics (*The War Lord*, *Planet of the Apes*, *Patton*) and has never learned to scale down and speed up his style for simple melodramatic material. The movie is



so ponderous it becomes laughable. Any contract director at Warners 40 years ago could have given Levin's hokum more flow and ease and had some fun with it.

Barking Nazi rhetoric straight into the camera, Gregory Peck tries to give an all-out vicious performance, but he comes off as wooden as ever and sounding rather stupid. With his white South American clothes, his close-cropped black hair, and his facial planes oddly flattened (the result of makeup or too many face-lifts?), he looks like Sessue Hayakawa in a leisure suit. Olivier's withered trunk and face are sad to see, but he still amazes us. He plays Lieberman-Wiesenthal with the pedantic tone, the high, querulous voice and rude abruptness of intelligent, tired, impatient old men. It's a strange, quivering, nearly dislikable performance: At the edge of the grave Olivier has found the energy to challenge us. If only he were offered movie roles worthy of his unending heroism! At the climax of the movie, when Peck and Olivier wrestle on the ground, gouging at each other, chomping on each other's ears, we're supposed to admire their professional

zeal—though if you respond as I did, you'll want to hide under the seat, embarrassed for them both.

Death on the Nile, adapted from one of Agatha Christie's Hercule Poirot mysteries, is also a great lummock of a movie. What is the point of this dreadnought approach to a basically frivolous genre? If Agatha Christie wasn't a quick read, then what in the world was she? Eager to recapture the success of *Murder on the Orient Express*, director John Guillermin lays on the period costumes, the musty, trying-for-nostalgia affectations, the tours of Egyptian ruins—as if scenery were what attracted people to detective thrillers. It's meant to be a stately, luxurious movie, like a heavy old car that gets you there in style and comfort, but it's more like a ride on a tea wagon than on a motor-powered conveyance.

Orient Express worked for many people because of the stylish star acting, but in *Death*, apart from a satirical duet between dragon-eyed rich-bitch Bette Davis (wearing a cloche—or is it a toque?) and her cranky-tweedy companion, Maggie

Smith, the performances are demoralized and stale. Peter Ustinov doesn't have nearly as much fun with Poirot as Albert Finney did; he makes the terrible mistake of playing the role soberly, and after a while he becomes a bore. The only excitement or movement in the film comes during Poirot's imagined re-enactments of how the different characters *might* have committed the murder. By the time Poirot tells us who actually committed it and why, we're too exhausted by his fussy pedantries and eunuch wisdom to applaud his triumph. This is one formula whose charm has run out.

It may seem zany to review Ingmar Bergman's new film along with these turkeys, but if Bergman repeats and parodies himself, should he always be treated with special respect? Bergman is a great director who has stopped surprising us, whose defining mood of emotional torment and despair has frozen into a set of conventions. In his new movie, *Autumn Sonata*, Liv Ullmann plays a 35-ish woman who has suffered the loss (among other disasters) of her only child through drowning. Believing in some mystical way that she can keep the boy alive, she takes long walks by herself in which she communes with him silently. And since this is a Bergman movie, we never think to ask—as we would surely ask about a woman in someone else's movie or in life—why she and her husband don't have another child or try to adopt one. It's a "Bergman movie": She *must* suffer, she *must* be isolated and half mad. I think his refusal to cheer himself up *ever* is a kind of outrage; it's certainly a limitation. Perhaps only Kafka, a supremely inventive artist, has summoned masterworks out of such pervasive misery.

Bergman has set up a typically painful situation in *Autumn Sonata*, but he hasn't quite fleshed it out. We've all heard stories about the wretched, self-hating sons of great men. In *Autumn Sonata*, Bergman studies the wretched daughter of a great woman. Charlotte (Ingrid Bergman, in a fine, fully-rounded performance), a concert pianist with an arduous international career, comes to visit her married daughter Eva (Ullmann) after a separation of seven years. Eva has always resented her mother's neglect of her as a child as much as she admires her mother's energy and success. Finding Charlotte at a vulnerable moment (an old friend and lover has died), Eva goes in for the kill. Eva's revenge—her attempt to destroy her mother with guilt—is loathsome, chilling, fascinating, and ultimately baffling.



PEOPLE WHO ENJOY JACK DANIEL'S, generally like Herb Fanning and his signs.

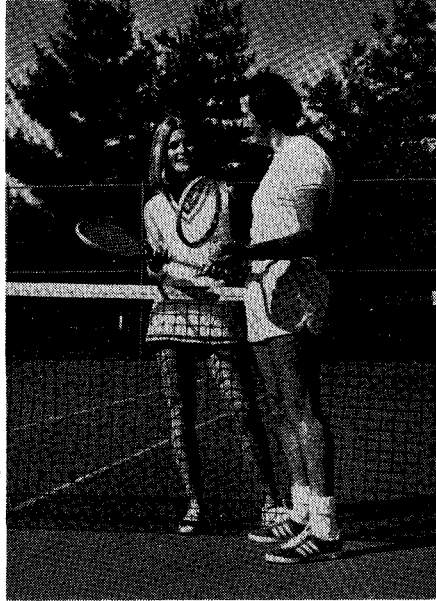
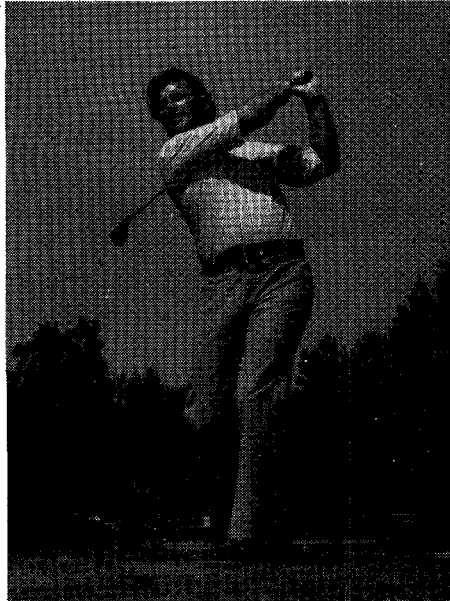
Herb runs a little store here in Lynchburg. And it's full of old things reproduced from Mr. Jack Daniel's day. For instance, there's a bar sign that also tells the temperature; a wall plaque designed around the 1904 World's Fair; and some old-time posters, mirrors and serving trays. If you'd like to own any of these items, just jot Herb a note at The Lynchburg Hardware Store. He'll send you full particulars.



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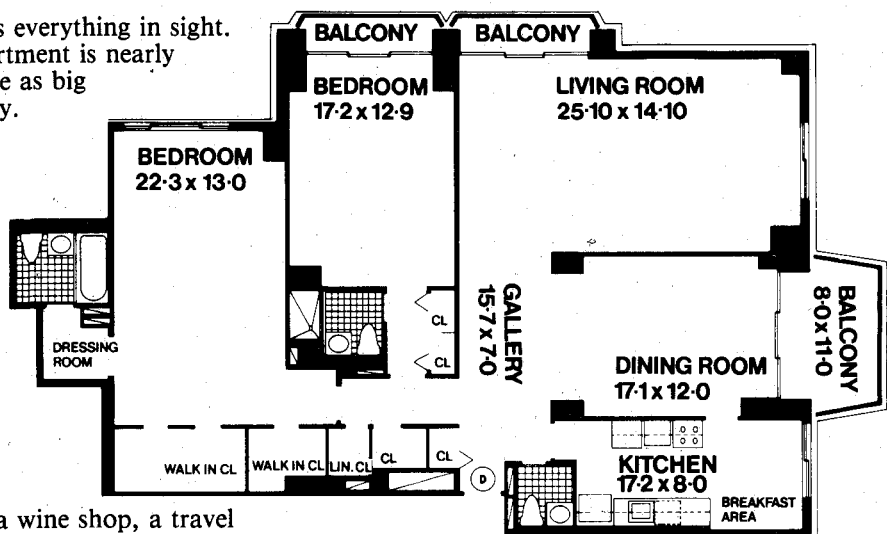
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The whole movie is in the performances of the two actresses. Ingrid Bergman's Charlotte is a radiant, worldly woman of great strength, vanity, and selfishness. She's a performing artist, addicted to reassurance and petty comforts, and Ingrid Bergman is surprisingly funny as she shows us the anxious narcissism of Charlotte's bedtime ritual. And she has a fine moment when Eva tells Charlotte that another of her grown daughters—a retarded, desperately ill sister—is staying in the house. The look that crosses Bergman's face is a compound of anger, pity, nausea, and guilt: Charlotte has obviously been avoiding that sickly daughter for years. In this direction of an actress who isn't part of his stock company, who usually plays mythic, noble heroines, Ingmar Bergman impresses us even more than usual with the cruel honesty of his most precise insights.

With her wire-frame glasses, her hair up in a bun, Eva is fussy and girlish, a woman unsure of her identity, assuming the role of obedient daughter out of habit and panic. But Ullmann is a genius at metamorphosis, and hints of darker impulses surface as Eva intentionally provokes her mother into a kind of duel at the piano. She plays a Chopin prelude, knowing that she plays it badly, and as Charlotte does the same piece and eloquently explains how it should go, Ullmann fixes Bergman with the famous, unnerving Ullmann stare—a sure sign of danger. It is the other-worldly, inhuman stare of the semi-psychotic Anna in *A Passion of Anna*.

We knew what to make of that lying Anna, but how do we interpret the aggression here? Eva accuses her mother of everything—of destroying her confidence, taking away her identity, causing the illness of the younger sister. As Charlotte crumples under the sadistic assault (and how could she be guilty of everything she's accused of?), we wonder if we are meant to see Eva as crazy. Does Bergman really believe that we are destroyed by parents, that we can't assume responsibility for our own health—not even by the time we get as old as Eva? Her accusations are so excessive and so weakly challenged (the flashbacks tend to support Eva's point of view) that the movie seems out of balance and a little crazy itself. This bald, half-dramatized tirade-film may satisfy some sort of unresolved adolescent longing for revenge in Bergman, or it may possibly reflect personal guilt as a famous artist and occasional parent, but it's too fragmentary and untextured to stand on its own as a work of art. ■



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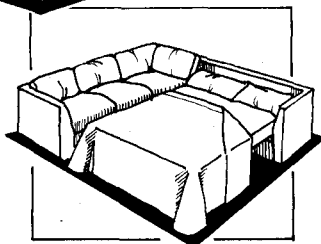
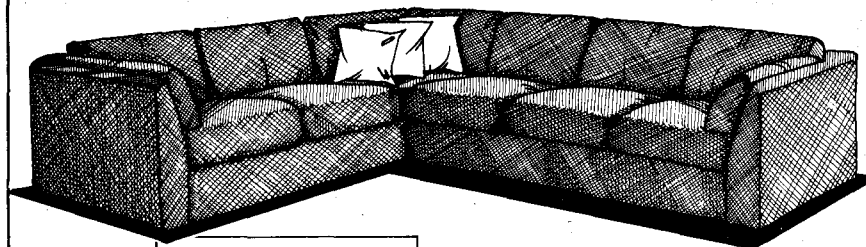
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NEW WINE IN NEW BOTTLES

"... Eight good jug wines out of 35 may not be very encouraging, but then, how many well-made jug wines does anyone need? ..."



The Latest in Jugs

Walk into almost any liquor store these days and you'll see a wide selection of jug wines from California and Europe. Although the familiar brands are very much in evidence—Almadén, Paul Masson, Inglenook Navalle, Gallo, and Colony, among others—there are a great many new ones on display as well. Some were recently introduced; others were less widely distributed a year or two ago than they are now. It seems that as wine prices have gone up, many consumers have been switching from \$4 or \$5 bottles of wine to larger sizes at about the same price—this accounts for the continuously expanding choice of jug wines.

Struck by the increasing diversity of jug wines, I called or visited about twenty retailers in the city and asked them which of the newer jugs were the most popular with their customers. Then, rather than trying to arrange a complete tasting of the hundred-odd jug wines readily available in the city, I purchased about 35 red and white wines just from among these popular new jugs. I wish I could tell you that I found a great many excellent examples among those I tried, but I discovered instead that many jug wines on the market, both from California and from Europe, are barely acceptable, and a surprising number of them are unattractive.

It's easy to understand the popularity

of neutral wines, and of those that are not quite dry, but it is more difficult to understand why people continue to buy weak and thin reds or oxidized whites. Rather than list all the wines that did not appeal to me or to the experienced tasters who joined me in these blind tastings, let me just describe the best of the lot, which I suggest you try as a change from whatever you may now be drinking.

Incidentally, almost all jug wines are now bottled in the new metric magnums, which hold 50.7 ounces. Some larger sizes are still available, and I've indicated the contents of all bottles other than magnums. All wines sold in this country must be bottled in metric sizes by the end of this year, so all of the traditional sizes, including half gallons and double liters, will disappear within a few months.

Among the imported red wines, I particularly liked the Valtellina 1974 of Rainoldi (\$4.35 for 59 ounces), a pleasing, medium-weight wine from Northern Italy, with a vinosity lacking in so many weak red wines. La Fleur Rouge (\$5.55 for 67 ounces) is a French wine with flavor and character. A Spanish wine, Faustino V Rioja (\$3.99), had a different taste from the Italian and French jugs; it was softer and rounder, as if it had been aged longer in wood. Of the California reds, I preferred Sebastiani Mountain Burgundy (\$3.99 a half gallon), which has the ripe, somewhat rounded taste typical of good California jug wines.

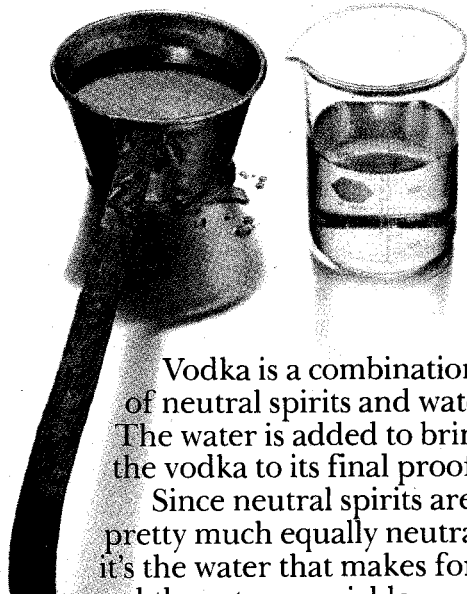
One California white wine that I particularly liked was Sonoma Vineyards Chenin Blanc 1977 (\$5.69), an appealing, well-balanced, and fruity wine that was more attractive than Sonoma's French Colombard 1977 and much better than its Chenin Blanc in previous vintages. Foppiano Chablis (\$2.99) is an acceptable, light-bodied wine that is of interest because of its low price. Among the imports, La Fleur Blanche (\$5.55 for 67 ounces) is an assertive, dry wine with much more character than most jug whites. Salvalai Soave 1977 (\$3.99 for 67 ounces) is a fresh, clean, light-bodied wine that stood out among the many dull or aging whites that were tasted. Unfortunately, there was little consistency among the red and white wines from the same producers: Salvalai Valpolicella and Faustino V white Rioja, for example, were particularly disappointing.

Eight good jug wines out of 35 may not be a very encouraging average, but then, how many well-made jug wines does anyone need to know about? The lesson to be learned from this evaluation, however, is that you cannot assume that jug wines today, even the new ones, are of a better overall quality than they were two or three years ago. There are so many dull and unappealing jug wines that this category is definitely one in which some experimenting will provide you with more pleasure for your money in the months ahead.

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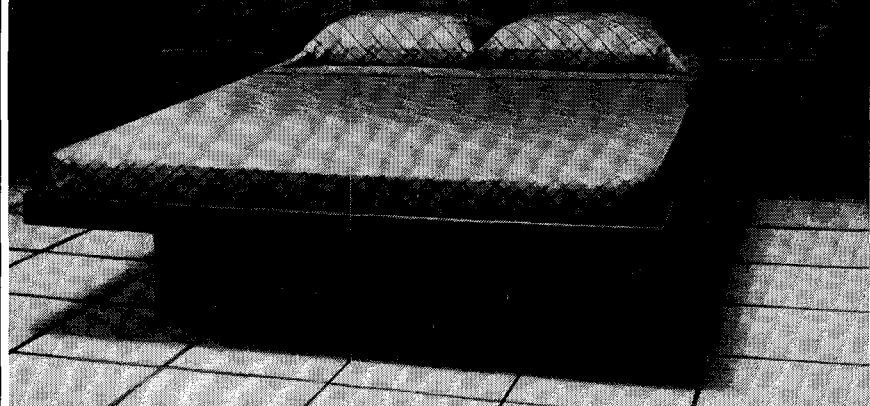
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Non-Burgundy Burgundies

A funny thing has been happening to some bottles of French wine shipped from Burgundy—they don't contain Burgundy. This turn of events results from the fact that red and white Burgundies, made from Pinot Noir and Chardonnay grapes in a strictly delimited region of France, are always in short supply and relatively expensive. In the past year especially, prices have increased dramatically, not only for the wines of such well-known villages as Gevrey-Chambertin, Nuits-Saint-Georges, Beaune, Pommard, Meursault, and Puligny-Montrachet, but also for the three basic regional appellations of Burgundy—Bourgogne Rouge, Bourgogne Blanc, and Mâcon Blanc. Regional Burgundies from leading shippers, such as the Cuvée Latour of Louis Latour, Lafôret of Joseph Drouhin, and the recently introduced Jacobins Réserve of Louis Jadot, retail for \$5 to \$7 today, and even Beaujolais now costs \$5 or more. This means that the least expensive Burgundy that a shipper can market costs more than most consumers are willing to spend.

As a result, red and white wines from established Burgundy shippers at about \$3 a bottle have been gradually appearing in retail stores. Since the wines are labeled with the names of Burgundy firms and, until recently, with a Burgundy address, an unwary consumer might imagine that he or she is getting an inexpensive Burgundy, an impression reinforced by many retailers, who display these wines among the Burgundies and refer to them as such. In fact, these wines are nothing more than blends of red or white wines that can come from anywhere in France, and many of them probably originate in the extensive Midi region. If the bottles actually contained Burgundy, the phrase *Appellation Contrôlée* would appear on the label, along with a specific appellation, such as Bourgogne or Mâcon.

When this category of wines was first created, the name of each firm was followed by the village in which its business was located, usually Beaune, Nuits-Saint-Georges, or Gevrey-Chambertin. Although the village name was there simply as an address, the presence of such prestigious and familiar names naturally added to the consumer's confusion about just what was in the bottle. Today, Common Market regulations prohibit the misleading use on a label of any well-known wine-producing village, even if that is where the wine is bottled. Instead, the name of the firm can now be followed only by the French equivalent of a zip

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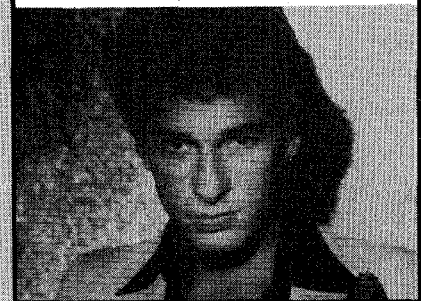
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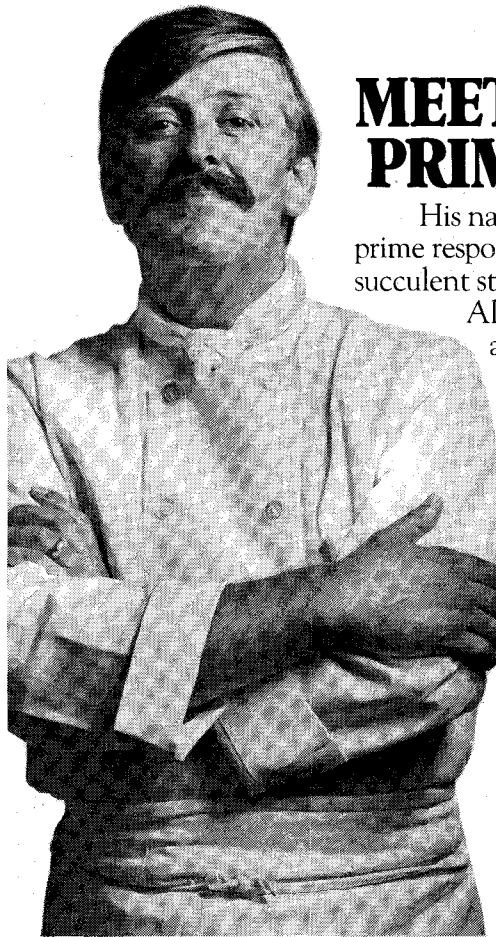
code. Also, such wines may no longer bear a vintage date. Some labels already conform to the new regulations; others still carry a village address and a vintage.

The first of these wines was probably Chantefleur, bottled in Gevrey-Chambertin. The firm of Prosper Maufoux has marketed its Blanc de Blanc Sec and Réserve Rouge (recently changed to Cuvée Rouge) for two or three years. Patriarche Père & Fils introduced its Père Patriarche about a year ago, and in the past few months a number of other firms have begun shipping their red and white wines here. These include Valbon from Bouchard Père & Fils, Piat en Pot, Marquis de Bernard of Bernard Grivelet, Chevillot Réserve, Bellerive of F. Chauvenet, Cuvée Saint-Pierre of Mommessin, Moreau Blanc from a firm in Chablis, and La Table du Roy, a red wine from the Rhône firm of Paul Jaboulet Aîné.

Since Burgundy prices continue to rise, there will undoubtedly be more of these wines introduced in the months ahead, but I thought there were now enough examples available to warrant a blind tasting in this category. Since these wines are not Burgundies, it seemed pointless to compare them to Bourgogne Rouge or Mâcon Blanc at twice the price, and they were judged simply as red and white wines of anonymous origin selling for \$3 or so. Even so, the results were discouraging. Some reds, such as La Table du Roy of Paul Jaboulet Aîné (\$2.75), Cuvée Rouge of Prosper Maufoux (\$2.99), and Marquis de Bernard of Bernard Grivelet (\$2.99), were acceptable red wines with some flavor, although lacking any distinction or complexity. Most of the others, however, were light, thin, and weak, and disappointing even for the price.

The white wines in this group were, for the most part, appalling. Many of them, even those just introduced, were already oxidized, and those that were not too old were dull and neutral. Two exceptions were Père Patriarche (\$2.99), which was at least fresh and soundly made, and Moreau Blanc (\$3.45), which had some character and a lively, assertive taste. Chevillot Réserve (\$2.99) was acceptable, which is more than can be said of the others, but it is certainly not worth the \$9 to \$11 at which it is found, among the Burgundies, on the wine lists of some fashionable restaurants.

You may want to sample these widely distributed new wines for yourself, but my impression is that most of them are not even as attractive as the best of the jug wines described above.



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ASIA MINOR

"...There isn't enough in *The Turk* to justify the hard work by performers, or the hard work of staying awake by the audience..."

Two pieces of basic wisdom condition my outlook on life. First, there is a reason that apples, oranges, and peaches are more popular than mangoes and kiwi fruit: They taste better. Second, there is a reason that familiar operas are more popular than unfamiliar operas: They sound better.

The City Opera did everything in its power to turn its revival of Rossini's *The Turk in Italy* into an exhilarating evening. Tito Capobianco's production was merrily stylish, if at times given to excess. John Conklin's sets and costumes, an antic blend of nearly every style you can name from Piranesi to Chirico, contributed handsomely to the fun. A fine cast, led with great spirit by Julius Rudel, had obviously prepared the music with considerable skill, helped immeasurably by Andrew Porter's gracious, literate translation. The opera was performed in a new, scholarly edition by Philip Gossett that, in the absence of evidence to the contrary, can be taken without question as the ultimate word on Rossini's intentions.

And yet, the evening did not catch fire, and the fault obviously lies in the opera itself. There is a curious lack of profile in *The Turk*—"curious" because Rossini had already produced in 1813, a year before this work, the marvelously witty and thoroughly enchanting *Italian Girl in Algiers*, a piece which, furthermore, established him as a fresh and original spirit in the realm of Italian comedy. But there are no flickers of this originality in *The Turk*; the writing is, with almost no exception, formula stuff, no stronger in profile than the work of the hundreds of busily engaged craftsmen of the time. Once in a great while—a duet in the first act that became reworked for the "Dunque io son" in *The Barber of Seville* and an ensemble early in the second act in which the orchestra is an active participant—there is music that attracts the ear and lingers for a moment or two in the memory. That seems hardly enough to justify three hours of hard work on the stage, or equally hard work by the audience to stay awake.

There are no clues, of course, as to why Rossini failed to rise to his previ-



ous level in this score. Certainly, the Felice Romani libretto is uncommonly interesting, cloaking as it does a standard farce plot within the context of a play within a play. (Porter's program note, in which this device is identified as "Pirandellian," somewhat overstates the case. There is nothing particularly Pirandellian about Cimarosa's *Music Master* or Mozart's *Impresario*, two obvious antecedents.) There is some sort of clue, however, in the fact that, excepting one or two sporadic and transitory revivals, the opera has lain neglected for most of its 164-year existence. This clue the City Opera—for reasons of its own—failed to observe.

Those reasons were partially justified, however, in the quality of the performance. If Beverly Sills was in somewhat less than prime vocal estate, there were still some marvelous pieces of stage business in her Fiorilla and, near the end, a grand parody (as Rossini surely intended) of aria singing at its stuffiest. Alan Titus performed with consummate grace as the Poet who, outside the plot, pulls most of the strings to make the plot work, and Donald Gramm and Susanne Marsee were splendid as the amorous Turk and his once and future ladylove. As the romantic lead, in a role either mercifully short or mercifully shortened for the occasion, Henry Price contributed his usual squalls.

In the main, Capobianco's staging

was lighthearted and worked out with some elegance. As too often happens, however, some of his work consisted of busyness for the sake of busyness, and I found particularly offensive the antics of a quartet of commedia dell'arte types who served as living props, mincing around the stage, messing into the action needlessly, and generally serving merely to obstruct the lines of movement. Especially against the neat imaginativeness of Conklin's sets, far less would have been infinitely more.

I had hoped not to write about the New York Philharmonic and its new conductor until I could find substantial reasons to allay my initial fears, but the weeks do drag on. Of Mr. Mehta's orchestral technique there can be no doubts. His beat is clear and the orchestra gives him what he demands.

It's what he has been demanding, at least so far, that prolongs my qualms. It seems that Mehta's major problem is an inability to come to grips with musical movement. There are aspects of movement that cannot be exactly set down on the printed page. A composer can write thousands of notes, with the indication that they are to be played at a given speed. But it is up to the conductor to give these notes a sense of genuine movement. He does this through his control of the musical line, of the rise and fall of emphasis, through all the tricks of subtle shading that make one passage push toward the next, one note find its logical resolution in the next, and the next, and so on.

There is in Mehta's work a notable failure to make notes into lines. I noticed that at his first concert, for example, in the development section of Beethoven's Third *Leonore* Overture, a long passage of mostly even note-values, repetitive but leading inexorably to that climactic passage with the offstage trumpet. As Mehta played this music, however, I heard none of this forward impetus, so that the two episodes—the repeated-figure passages and the trumpet call—sounded like disconnected elements, the one failing to catch fire from the other. I heard much the same sort of disconnectedness, failure to create

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EVANS

lines of thought and of artistic energy, in the Beethoven Eighth Symphony at the Sunday Pension Fund concert. And I hear it time and again on his records, particularly in an appalling performance of Schubert's C major Symphony issued a few months ago.

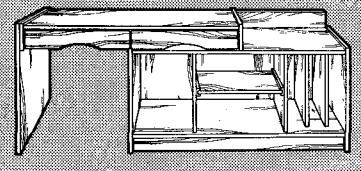
From Mehta and the Philharmonic I have also heard performances of rather impressive vulgarity. I must admit that I found his Mahler First, at the opening-week concert, vastly amusing in a garish sort of way, and I could be easily convinced that such an approach can do this work little harm—maybe even some good. But must we also accept, even in so slight a work as this, gross and indefensible distortions: horn glissandi incorrectly articulated, minor inner voices given undue prominence, a dynamic range so extreme that, once again, all sense of line disappears? All music, the Mehta theory apparently runs, aspires to a state of *Star Wars*. Samuel Barber's new *Third Essay*, slight and pleasantly movieish, was also on that program to bolster the theory.

Vladimir Horowitz turned up as soloist at the Pension Fund Concert, playing—for the second time this year with the Philharmonic—Rachmaninoff's Third Piano Concerto. Twice around for this work—which, against majority vote and artistic conscience, I find inferior to the Second, patchier and less engaging—may be a little much, but the mood of today is to grant Old Iron-wrists his every whim, and it was a wonderfully clattery, daredevil performance, messy enough to prove that even a Horowitz can be human. I do worry about his tenacious hold on this one piece of music, however; every time around becomes more mannered, more distorted. This time the lyric second theme of the first movement was so distended, made so limp in the searching-out of expressive value for each single note at a time, that the music seemed to come to a halt. I wonder how long a brand-new pianist, making his debut with that kind of performance, would last.

I hope you saw Mstislav Rostropovich's White House concert on TV a couple of weeks ago. It was a spectacular concert, which should be no surprise. The real surprise came in the collaboration at the piano of Rostropovich's daughter Elena, who is twenty, a student at Juilliard, astoundingly beautiful—the looks and radiance of the young Elizabeth Taylor—and a musician of extraordinary gifts. Most of all, she has her father's passion for music, a drive to express that stops on the manageable side of mania. Watch for this gifted young woman; she's for real.

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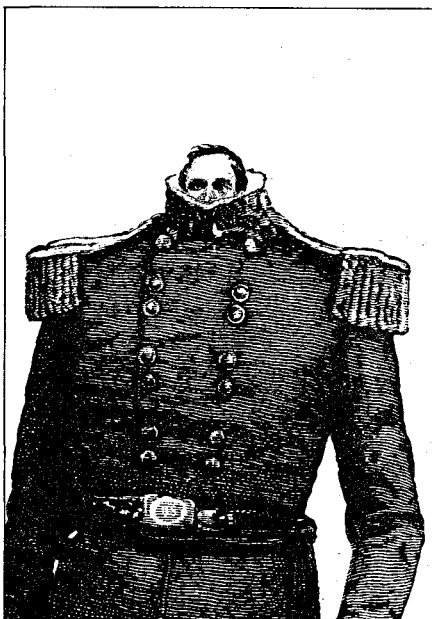
LEAD SOLES

"...Liviu Ciulei has mounted *The Inspector General* as the most studiously expressionistic, deliberately overstylized rigmarole..."

With his heavy-handed and -footed staging of Gogol's *The Inspector General*, the Rumanian director Liviu Ciulei confirms the impression of perverseness one derived from his recent production of Wedekind's *Spring Awakening*. Ciulei is a man of a certain resourcefulness that may easily pass for talent, but that is undermined by what may be either great injudiciousness or supreme egotism, it hardly matters which. In this case, he has mounted Gogol's play, celebrated for having introduced realism to the Russian stage, as the most studiously expressionistic, deliberately overstylized theatrical rigmarole. Every kind of antirealistic procedure—from wildly exaggerated gesture and delivery to elaborately choreographed pantomime—is pressed into service, with the result that a satire on human folly emerges as a biteless ballet for humanoid automatons.

There may be some precedent for this. The Moscow Art Theater's production of its dramatization of Gogol's *Dead Souls*, for example, exhibited similar traits, though in much greater moderation. Still, excessive and often misplaced as it is, Ciulei's rendering is not without its comic effectiveness for viewers who don't care by what means laughs are earned; even then, however, a more proficient cast would have been needed to get some of those laughs across. The situation—the collected officialdom of a provincial town plying a wastrel of a civil servant they mistake for a government inspector with every sort of bribe and favor—has amused theatergoers for a century and a half; but if the characters are to be directed into being prancing, surreal grotesques rather than typical everyday chisellers, it would take brilliant acting to suggest nuggets of reality under all that attitudinizing.

A few performances pass muster: Theodore Bikel's blustering mayor, Helen Burns's aging coquette of a mayor's wife, and Thomas Toner's dignified crooked judge do not lose sight of the truths that are being travestied; one or two others, such as Jean Barker, also remain within the pale. But there are performances whose amateurishness is



stultifying—those of Bill Nunnery, Warren Pincus, Mary Lou Rosato, for instance, and, to a lesser degree, that of Bob Balaban, who might have been good if only he knew how to act old.

Among the truly rank, only two need singling out. Max Wright was surprisingly acceptable in *Once in a Lifetime*, but has on all other occasions offended me; here he surpasses himself as the bogus inspector general. He is all effete whining and nasal sniveling, as if Franklin Pangborn were trying to do W. C. Fields. This slow-witted milksop could not fool even the most provincial Russian meatheads drowning in *poshlost*; even to the most vulgarly overperfumed ladies his attempts at dalliance would have to smell fishy. Equally deplorable is Christine Estabrook as the mayor's daughter, whom my companion understandably mistook for a man in drag. Her disgraceful hamming is well on its way toward yielding us another Tammy Grimes, but at least Miss Grimes has a neck and legs, whereas Miss Estabrook reminded me of an upright steamer trunk with only a head and feet protruding at opposite ends. That Ciulei once cast her as Ophelia says reams against both of them.

Karen Schulz's décor and William Ivey Long's costumes are serviceable,

but Betsy Hulick's translation is much better than that—it has a natural, modern sound without being in the least anachronistic. That charge, however, can be leveled at Ciulei's choice of music by Tchaikovsky, who wasn't even born at the time of the play's action. And although dragging in the *1812 Overture* is merely silly, playing Lensky's sublime farewell as background to Khlestakov's ludicrous departure borders on sacrilege.

But there are times when even Ciulei's most elementary understanding must be questioned: The arrival of the real inspector at play's end is greeted at first by the dramatis personae rushing excitedly in his direction, though he constitutes for them the final, devastating blow. To be sure, the lights then go out and we see the characters in various stages of collapse—this is the correct reaction, but it comes too late. The play cannot have a double ending: one for Gogol and one for Ciulei.

Eubie! is another musical with an exclamation point in its title, which, except in the case of *Oklahoma!*, has always proved a bad omen. Actually, this old-fashioned revue contrived from the songs of Eubie Blake is only once unpleasant, in a Japanesey number called "Oriental Blues," but almost equally rarely outstanding. The best thing about it is the dancing—tap and otherwise—of the Hines brothers, Maurice and Gregory. Gregory, moreover, is a splendid comic actor, and whatever he does (even the semipermanent wink of the left eye while the right beams ahead ingenuously) is touched with the comeliness of total, easeful assurance.

Something good can be said about each of the dozen performers, except for the unfunny comedian, Jeffery V. Thompson, and some are particularly appealing. Janet Powell can make a movement simultaneously seductive and witty, and Linnie Godfrey and Ethel Beatty can sing with aphrodisiac raucousness. My favorite among the women, though, is Terry Burrell, who, inexplicably, is given the least to do. Built rather like Tenniel's Alice in the

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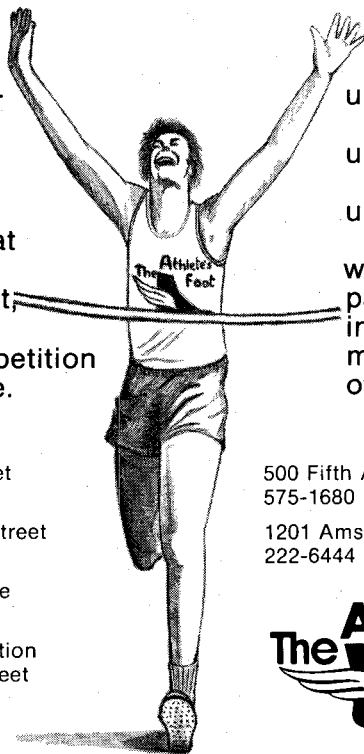
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process of becoming alarmingly elongated, Miss Burrell sings, dances, and, yes, even mugs with a certain rapturous commitment enhanced by her eccentric good looks.

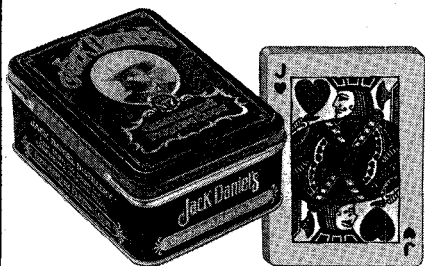
The show, however, exudes a music-hall proficiency that is the product of calculation rather than imagination. Eubie Blake's music, although easy to listen to, is no less easy to forget; even if the many hands responsible for the orchestrations and vocal arrangements have labored to good effect, there are only two first-rate songs: "I'm Just Wild About Harry" (which, however, gets milked shamelessly) and "Memories of You." The various dance routines (other than the Hineses") and production numbers are merely competent rehashings of old standbys, sometimes huffing with strain, and one bit of vaudeville centering on a park bench is downright lamentable. I don't know who among Julianne Boyd, Henry LeTang, and Billy Wilson is accountable for what here, and I cannot imagine any of the cooks wishing to take credit for this broth.

Karl Eigsti's scenery and Bernard Johnson's costumes are what one would expect from a better nightclub, which is not quite good enough for Broadway, and William Mintzer's lighting is equally predictable. One number, "If You've Never Been Vamped by a Brownskin . . ." appears both in *Eubie!* and in *Ain't Misbehavin'* (don't ask me what that means), with which the present show must, to its disadvantage, be compared. Those truly concerned with musical theater should see both and note conclusively the difference between competence and inspiration. Still, I am convinced that there is a sufficient number of theatergoers whose demands are not rigorously exacting and who would find *Eubie!* as enjoyable as a very successful family picnic at which weather, food, and spirits (in both senses) collaborate perfectly. It is at them that the show is geared, and they will not be disappointed by it.

On opening night something quite marvelous did happen: Eubie Blake himself, 95 years old and in need of supporting when he walks, came up on stage for the curtain calls. When the old troupier felt the boards underfoot, he revived like Atlas when his feet touched Mother Earth. He moved springily, chatted sassily with cast and audience, and even danced a little. The accumulated razzle-dazzle of 76 years in show business transfigured him and communicated to all present the joy of making music and theater. If only *Eubie!* could incorporate this in every performance!

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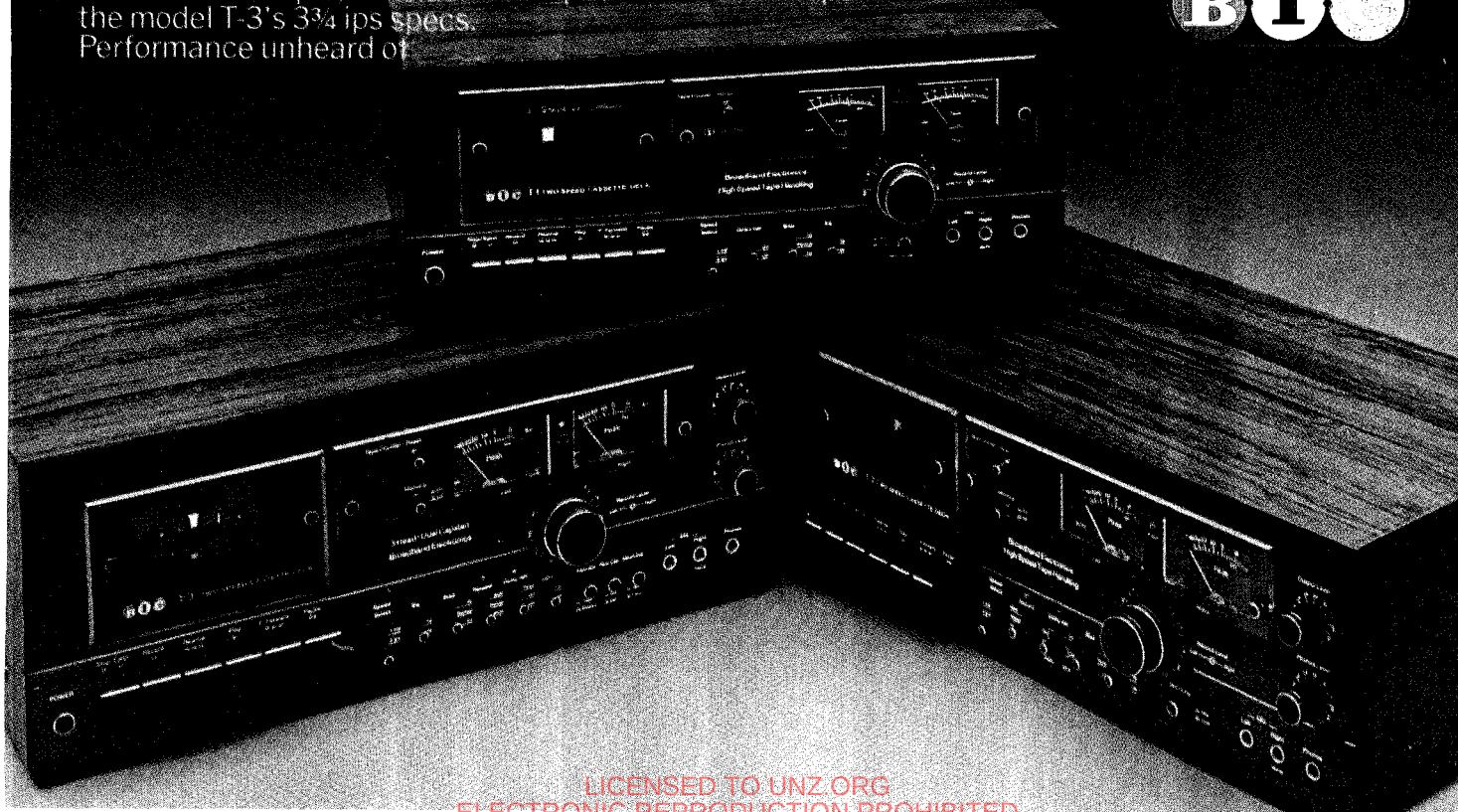
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Fortunately, you don't have to track down some remote wholesaler or, worse still, a distant hotel in order to get satisfaction. Recent court cases in New York allow you to get even directly with the most logical target—your local travel agent.

In one leading case, the Paterson and Majewski families arranged for a Canary Islands holiday through Astral Travel Service. Touted as a "Jet Set/Sun Fun" tour, the week-long trip featured deluxe accommodations at the Hotel Semiramis, a five-star hotel. The two families paid Astral, which then booked the trip through a wholesaler, Odysseys Unlimited.

Odysseys neglected to confirm the reservations at the Semiramis, and when the two families arrived, they

found no room at the inn. After sitting on their luggage for four hours in the hotel lobby, they were finally shunted into another hotel, the Porto Playa, which was only a four-star hotel. The lack of one star might have been overlooked had the Porto Playa been ready for occupancy. Regrettably, it was still under construction and covered with scaffolding. Throughout their stay, the Patersons and Majewskis had to put up with construction work in their own rooms—not to mention an uncertain water supply, poor electrical connections, and a complete lack of recreational facilities.

A welcome home awaited the weary travelers in State Supreme Court, where they asserted their claim for a ruined vacation against Astral. The court held Astral liable for failing to use reasonable diligence in checking up on Odysseys and the plans it was supposed to have made. For the inconvenience and discomfort they had endured, the Patersons and Majewskis were awarded full trip refunds—\$1,076.80 and \$1,375.90, respectively.

The upshot of this case, and others like it, is that your travel agent can't hide behind the blunders of some unknown wholesaler or distant hotel, with whom you've had no dealings. If your vacation was fouled up because of ineptitude or careless oversight on the part of your travel agent, you can sue him for money damages based upon his negligence. As in the case of the Patersons and Majewskis, the amount of your damages won't be limited to the difference between the value of your trip as promised and the value of what you got. You're also entitled to be compensated for the inconvenience, discomfort, and humiliation you may have suffered.

Small-claims court is well suited for typical complaints against travel agents. You don't need a lawyer, the procedure is quick and cheap, and you can sue for up to \$1,000 in New York City.

If you do sue your travel agent in small-claims court, you may want to call the judge's attention to two recent victories won by New York travelers in small-claims court. The names and

legal citations of these cases are: *Bucholtz v. Sirotkin Travel Ltd.*, 343 N.Y.S.2d 438 (Nassau District Court, 1973), affirmed, 363 N.Y.S.2d 415 (Appellate Term, 1974); and *Siegel v. Council of Long Island Educators, Inc.*, 348 N.Y.S.2d 816 (Appellate Term, 1973). In the *Bucholtz* case, the agent was held liable for negligently failing to confirm hotel reservations in Las Vegas. For the inconvenience of having to move into a hotel outside of town, Helen Bucholtz and her husband were awarded one third of the price of their trip. In the *Siegel* case, ten travelers joined together and won \$218.68 each; their agent had bungled travel arrangements in Israel, resulting in the loss of valuable touring time.

Before you resort to small-claims court, it would be worth your while to try to settle the dispute with your agent. Let him know that you know what your rights are; don't let him off on the wholesaler excuse. See if you can agree to a partial refund without having to go to court.



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This article inaugurates a regular consumer-law column by attorney Shapiro.



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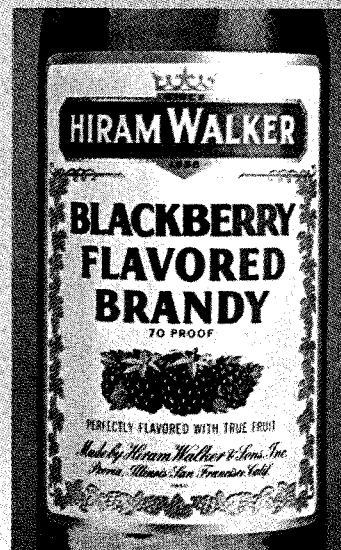
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tazi, who had sued her estranged husband, Fabian, for abducting the couple's three-year-old son, Biter.

Marital difficulties began for the Kajtazis in 1977, when they and their son moved into a house in Queens along with six other members of Fabian's family from Yugoslavia. Olyvia claimed to have become a virtual Cinderella, performing menial chores around the house and handing her paycheck over to Fabian.

In the summer of 1977 Olyvia separated from Fabian. She returned to her native California with Biter, commenced a divorce proceeding, and was awarded custody. Soon afterward, Fabian visited Olyvia. In defiance of the court order, he boldly took Biter from her and took him to Yugoslavia, where the two still remain.

After unsuccessful attempts to recover Biter, Olyvia sued Fabian for money damages in New York federal court. The case is unique because it combines several important elements. First, Olyvia sued Fabian on two separate legal grounds and recovered on both of them. She sued for *child abduction*, which had deprived her of her son's companionship, her right to custody, and had caused her great distress for almost a year. She also sued on behalf of Biter—as his guardian—for the *false imprisonment* that he had been subjected to by Fabian.

On the ground of child abduction, Judge Mishler awarded Olyvia \$50 per day for the duration of the abduction (\$14,950), plus \$5,500 for legal and travel expenses. For false imprisonment, the damages were computed at \$20 for each day Biter was wrongfully kept from his mother (\$5,980), plus an additional \$5,000 for the act of false imprisonment. The total of these compensatory damages: \$31,430.

The second important aspect of the case was Olyvia's recovery of sizable *punitive damages*. Sometimes called "sting money," punitive damages can be awarded for both child abduction and false imprisonment—in addition to the basic compensatory damages. Punitive damages are intended to punish the defendant and serve as a warning to others who might be considering the same misconduct. Judge Mishler awarded Olyvia \$100,000 in punitive damages for child abduction and \$50,000 on behalf of Biter for false imprisonment. In total, therefore, Olyvia won \$181,430.

The third key element in the case is the open-ended nature of the damages award. Judge Mishler specifically provided for the future award of damages: As long as Biter is kept from Olyvia's custody, the court will continue to as-

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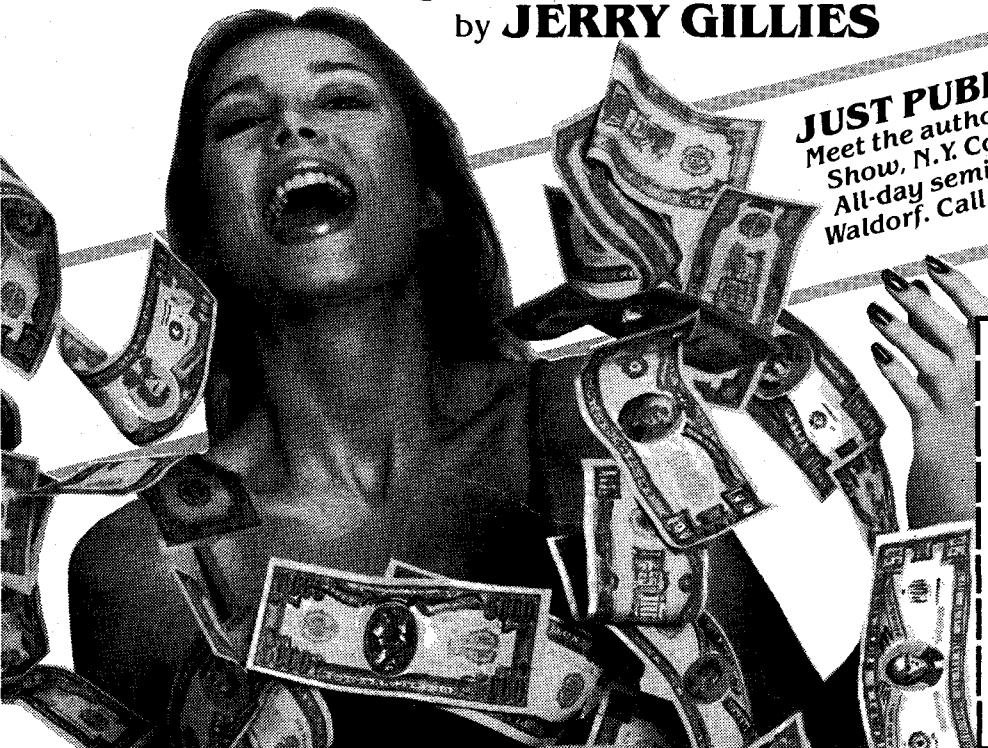
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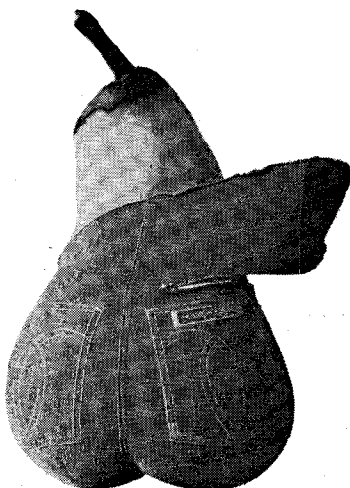
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sess damages—\$20 per day on Biter's
behalf and \$50 per day for Olyvia.

According to Olyvia Kajtazi's at-
torney, Henry Foster Jr., the judgment
may lend some weight in current efforts
to induce Yugoslavian authorities to
order Biter's return to this country. In
addition, the case of *Kajtazi v. Kajtazi*
is destined to have a much wider im-
pact on custody battles in New York
and across the country. "This case is
an effective deterrent against child
snatching," says attorney Foster. "Well-
to-do parents, who are not judgment-
proof, will realize they've got a lot to
lose. It's much easier to get a big-money
judgment against a child snatcher than
it is to get a conviction for kidnapping;
prosecutors are reluctant to turn these
'family matters' into criminal cases."



Legal Footnote

Lincoln Center regulars will be no-
ticing that O'Neals' Baloon, just across
Columbus Avenue, is adding on a new
sign: NEW YORK'S FIRST SALOON.

Eleven years ago, when the estab-
lishment opened, the electric-light sign
over the door read O'NEALS' SALOON.
That was before the State Liquor Au-
thority brought the saloon before the
bar. Under the Alcoholic Beverage Con-
trol Law, it was illegal to serve liquor
"in such premises as were commonly
known and referred to as saloons"
prior to Prohibition. Because of this
legal anachronism, the SLA threatened
to revoke O'Neals' license unless the
saloon immediately stopped calling
itself a saloon.

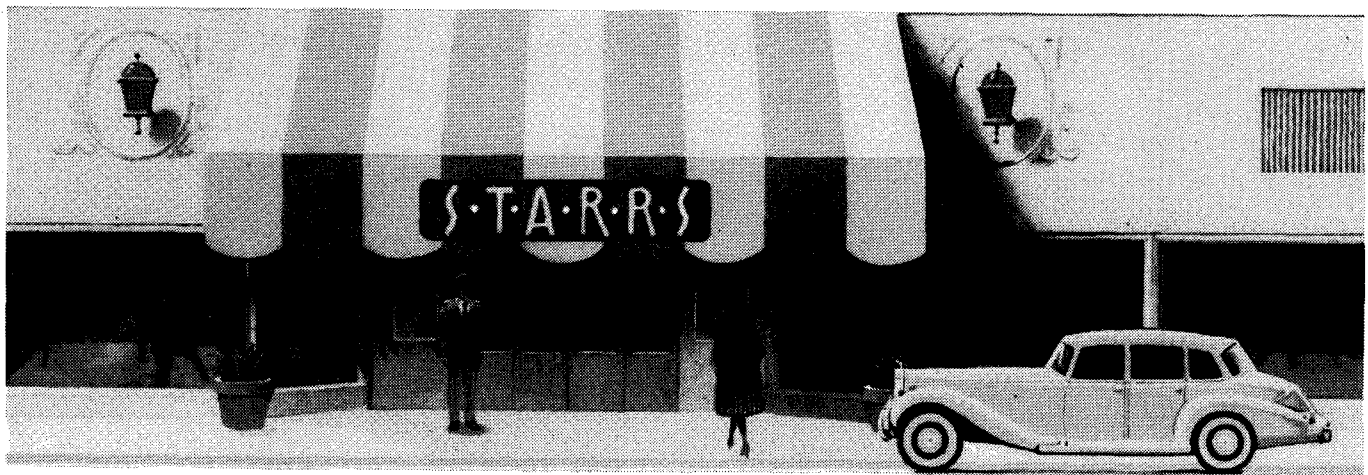
O'Neals' decided that discretion
and misspelling were the better part
of valor. The electric-light "S" in "Sa-
loon" was changed to a "B," transform-
ing the saloon into a near balloon.

Early this summer the ABC law was
finally amended to allow bars, taverns,
restaurants, and, presumably, balloons,
to call themselves "saloons." But
O'Neals' had become well known to
many West Siders as O'Neals' Baloon.
And so it will remain—except for the
new sign, which adds a cryptic legal
footnote.

Erstwhile baloonkeeper Michael
O'Neal takes a wry view of his establish-
ment's new sign: "It commemorates
a triumph of law over common
sense."

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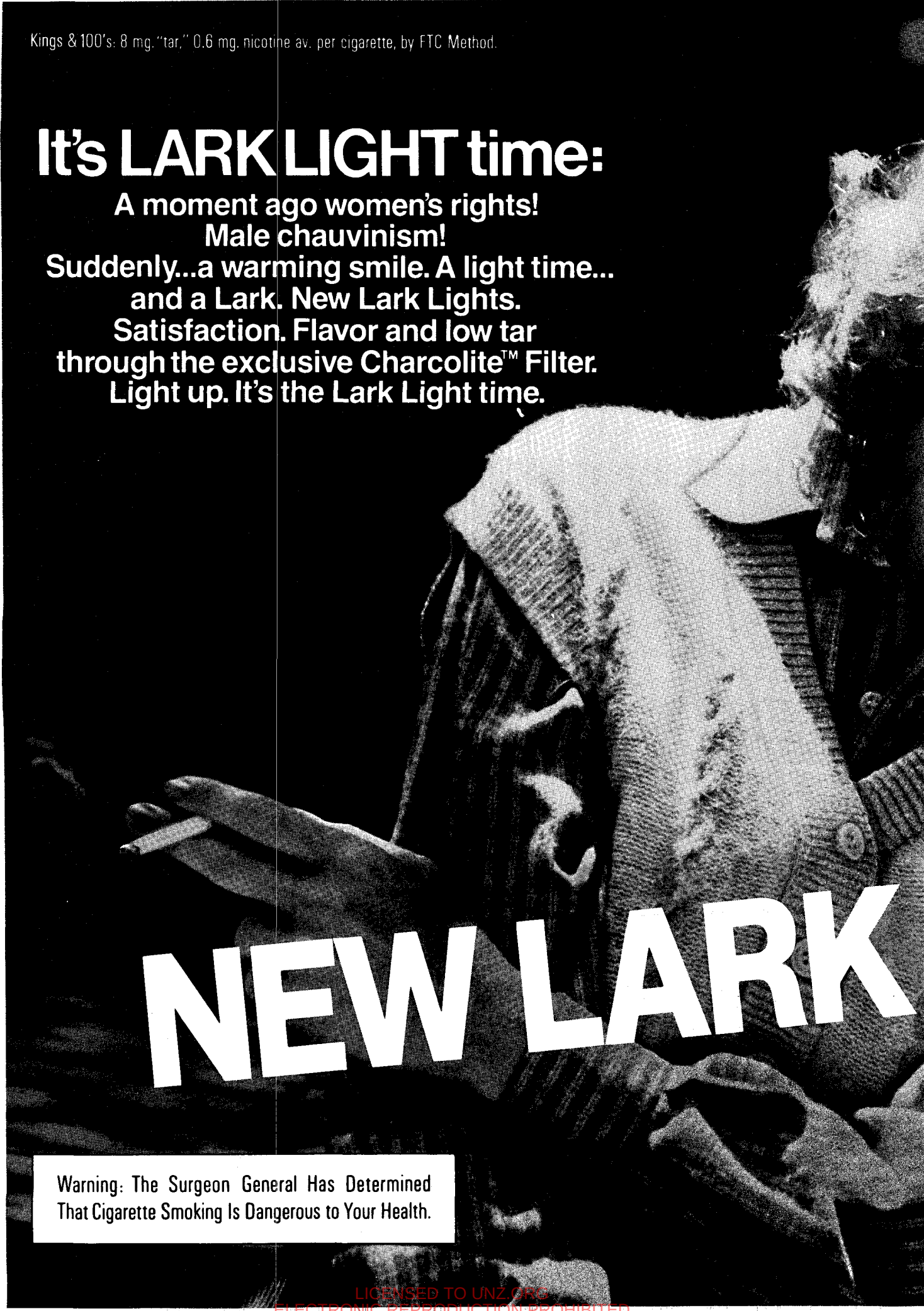
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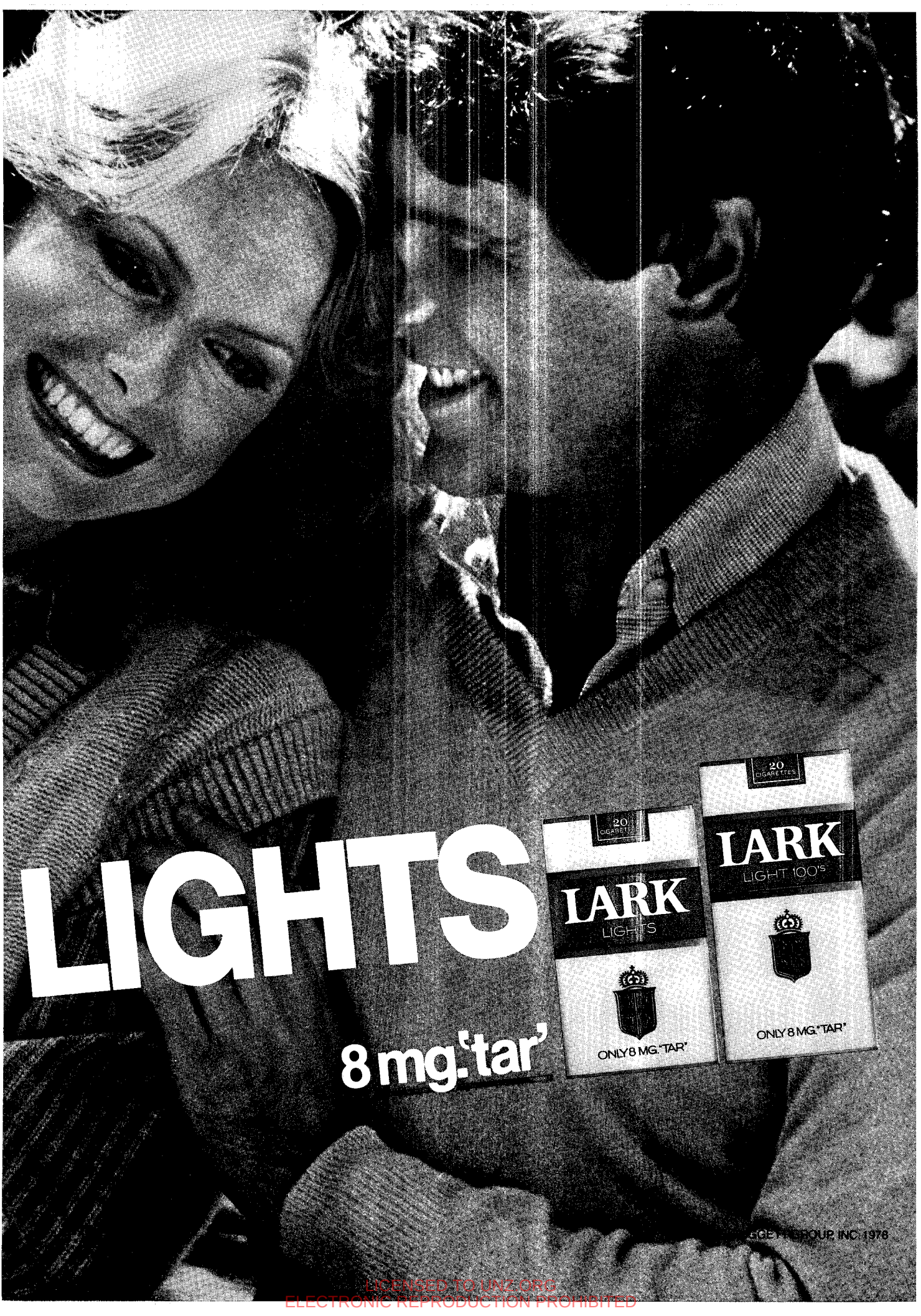
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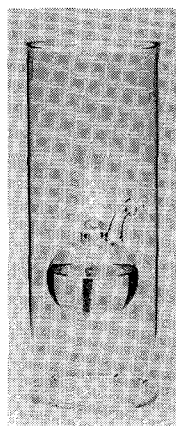
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NOTES ON MARKDOWNS, MONEY-SAVERS, AND RIPOFFS

Weaving and spinning—Coulter Studios is having another yarn sale, combining items that will continue to be stocked after the sale with closeouts at up to 50 percent off. Closing out: Nordland bulky wool, was \$3.49 for 100 grams, now \$2.44; Lopi Homespun, was \$1.98 for 50 g., now \$1.38; Lopi Tweed bulky, was \$3.69 for 100 g., now \$2.58; Apollo 100-percent-wool novelty twist, was \$3.05 for 4 oz., now \$2.14; Swedish and Irish pure-linen yarns, were \$7.49 and \$6.32 respectively, now half price. On sale but not closeouts: Parisian cotton, was \$1.44 a ball, now \$1.08; wool-and-cow-hair yarn, in over 100 colors, was \$3.40 for 100 g., now \$2.38; rayon-chenille yarn, was \$8 a lb., now \$5.60; selected hooks, looms, natural dyestuffs, and chemicals, 30 percent off. Checks accepted; no credit cards; all sales final on closeouts. *Coulter Studios, Inc.*, 118 East 59th St. (421-8085); *Mon.-Sat. 10 a.m.-6 p.m.; through 10/14.*

Photo workshops—Bronx House will begin its fall photographic workshops for beginners and intermediates on October 19. Proceeds will benefit this non-profit community-service organization. Developing your own film, printing, enlarging, mounting, composition, portraiture, closeups, and specialized dark-room techniques are among the subjects covered. Each workshop meets for 24 weekly three-hour sessions, on Tuesdays, Wednesdays, or Thursdays, at 7 P.M. An advanced workshop, intended for photographers who have completed the beginning course or its equivalent, is also available; it meets on Sundays 6-9 P.M., beginning October 8. Fee for any workshop is \$115 for members of Bronx House, \$125 for non-members. All paper and chemicals are supplied; student brings camera and film. *For information and reservations, call 792-1800. Bronx House, 990 Pelham Pkwy. S., Bronx.*

Books—The Fifth Annual Hudson Guild Book Festival will benefit one of the oldest and largest neighborhood houses in Manhattan. The guild provides year-round activities for children, teens, and senior citizens. Thousands of new, nearly new, used, and rare books

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—hardcover and paperback—will be on sale for 25 cents and up, most under \$1, while some rarities go for up to \$150. Used records will also be on sale. Admission is free, except Thursday night (preview night), when admission will be \$2 and books double price. On Sunday, prices for all remaining books will be halved. Refreshments available. Cash-and-carry only; all sales final. *The Hudson Guild, 441 West 26th St. (760-9813); Thurs. 5-8 p.m., Fri. and Sat. 1-8 p.m., Sun. 1-5 p.m.; 10/5-8 only.*

Beer—Shelter Bar & Restaurant is offering a premium beer with lunch, usually \$1.65 a bottle, now 75 cents. Monday: Dos Equis (Mexican); Tuesday: Pilsner Urquell (Czech); Wednesday: Steffl (Austrian); Thursday: Kirin (Japanese); Friday: Molson Golden Ale (Canadian). Lunch entrées include spinach pie, fettuccine Alfredo, eggs Benedict. Offer good weekdays only. American Express, Diners Club, Master Charge, Visa accepted; no checks. *Shelter Bar & Restaurant, 2180 Broadway, at 77th St. (362-4360); lunch served 11:30 a.m.-4:30 p.m.; through 10/31.*

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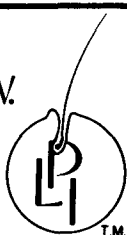
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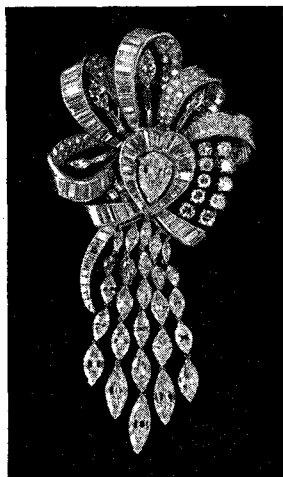
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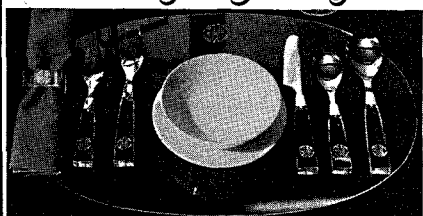
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Contents of Many Interesting
N.Y. & N.J. Estates

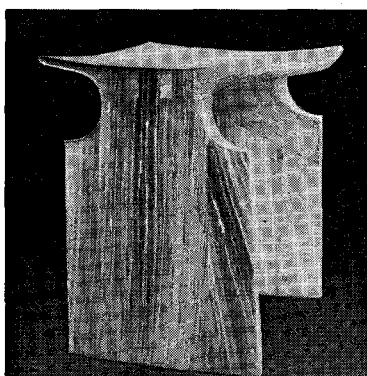
Exhibition 8:30 a.m. Sale Starts 11 a.m.

Rare Chippendale Steinway; Collection of Tiffany glass & accessories; Fine oil paintings and bronzes; Audubon prints; Victorian, Oak, French & other fine furniture; Orientalia; Oriental Rugs; cut glass; sterling silver; jewelry. FINE QUALITY SALE

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Tapestries & Eastern Rugs

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African Art

Fri. Oct. 13 at 10:30 a.m.

Tribal Art

Fri. Oct. 13 at 2 p.m.

19th Century European Paintings

Sat. Oct. 14 at 10:30 a.m.
and 2 p.m.

Exhibition five days prior to sale date, 10 a.m. to 5 p.m., closed Sundays and Mondays.

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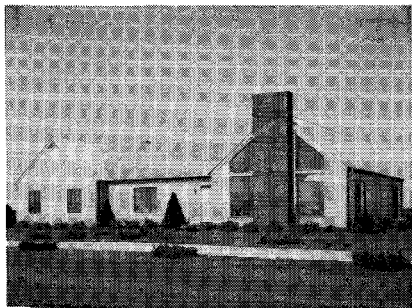
TOWN & COUNTRY PROPERTIES

This is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. The Rates for this section are as follows: 1 time ad—\$147 per inch; 2 consecutive ads—\$129 per inch each; 3 consecutive ads—\$120 per inch each; 4 consecutive ads or 13 during one year—\$110 per inch each. Long term rates also available. Larger sizes available in increments of ¼ inch. Extra \$5 for NYM Box Number. Complete rates available upon request. Payment & closing dates are the same as regular New York Magazine Classified.

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Quality built Colonial on 2 acres with attractive in-ground pool and specimen plantings. Superb family home has 5 bedrooms, 5½ baths, large lower level playroom as well as first floor family room, den and screened porch. In move-in condition for quick occupancy.

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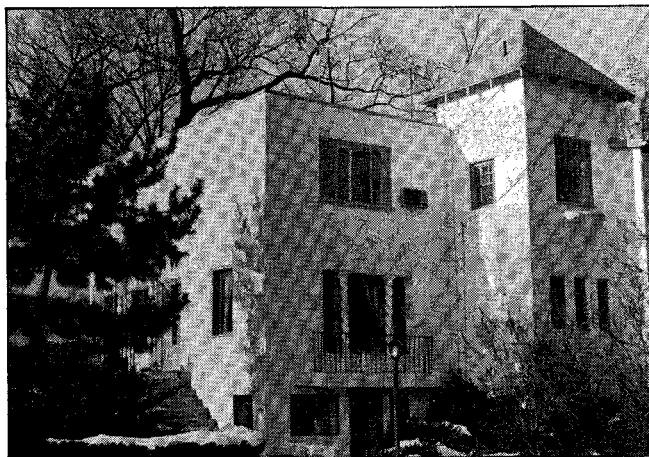
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VANDERBILT ESTATE WATERFRONT

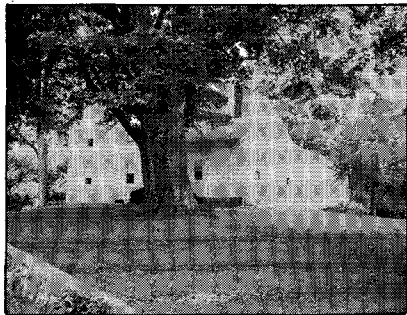
Long Island, South Shore, one hour from Manhattan. All Masonry, Mediterranean Classic-style, 1926 10-room home. Bulkheaded 127' waterfront on Grand Canal of the Connetquot River. Private driveway, two-car garage, finished basement. Living room with giant fireplace is on two levels, pan-

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EAST HAMPTON

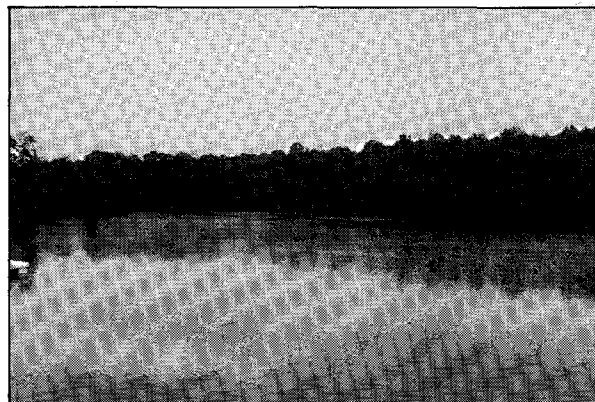
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70's EAST. Marvelous 3 Br/Libr, new mod kitch,
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80's E (5th & Mad) Exclusive. Very mod 3 br
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Proyest.

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PARK AVENUE 13 RMS
RARE DUPLEX GEM. Fantastic co-op duplex in
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5TH AVE (50's) OLYMPIC TOWERS EXCLUSIVE! Spacious 2 br, 2½ bths furn. Charisma! Call only Mrs. Sharp.

60'S (FIFTH AVE) 6 RMS Mint cond. Hi floor. 2 MBRs. St. Charles kitchen, formal dining rm, ultra brite. Price \$215,000. Call MaryJane Weiskopf.

60's (MADISON) 9 RMS EXCLUSIVE - FABULOUS ARCHITECTURAL DETAILS thruout this newly decorated apt. 3 MBRs + Libr, 3 wbfps, new kit. Maint \$1135. Offered partially furnished. For details please call Peggy Jacobi.

60'S EAST 8 RMS ULTRA MODERN 2 TERRACES Sunny city views, 3 bdrms, libr, blt-in bar, eat-in kitch, maids rm + bath. Maint \$1600's. Call only Joan LaCaillie.

70'S EAST 13 RMS Entire floor top bldg. 4 mstrs + libr, double maids, huge country kit good cond. Sunny. LOW Maint \$1,260. Asking price \$285,000. Call... Pauline Kunstler.

70'S W Off CPW 10 RMS 'Gothic Splendor'. Don't miss this unique 10 rm apt. 2 dbl hgt studio LR's, 2 wbfps, 3 beds + mds. Asking \$175M. Others also: all sizes, all areas, all prices. Call Anne Snee, PM 724-5391.

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SUTTON 6 RMS FINEST OLDER BLDG. Lrg LR/wbfp, formal DR, 2 mstrs/baths, wind kit, 2 maids. Ask \$160,000. Mnt \$800. Tom Woodard.

SUTTON PL. SO. 4½ RMS RIVERVIEW. Spacious 2 mstrs, 2 baths, din area, wind'd kit, excel cond. eleg fully serviced garage bldg. \$175,000. Mt \$600's. Please call... Irina Urban.

TURTLE BAY AREA (50th) 4½ RMS UTTERLY CHARMING! Wbfp, beamed ceils, mullioned windows, S/W/N expos. BR's overlook Amster Yard. Needs new kitchen. Unique bldg. \$105,000. Maint \$493. By appointment with Barbara Van Camp.

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70's EAST (off PARK AVE). EXCLUSIVE. Superb location, tree-lined block, wide six story limestone apartment house, elevator, fully rented. Income \$70,000. Price: \$575,000 ALSO

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70'S EAST 4 RMS Large south terrace, Bdrm, LR, DR, windowed kitchen, 2 full baths. Maint \$501. Won't last long. Ask \$85,000 CALL JANE NYE, 754-9349

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PARK AVE (70's) FAMILY APT Outstanding large fam apt in fine bldg. 30' entr gallery, spac LR/wbf, beaut DR, libr/Wbf, 3 Mstrs w/baths, double servts rm & bths. Completely redone and in excellent condition. Maint \$1500. Owner is anxious CALL LEILA STONE, 754-9322 Eves & Weekends PL 2-2321

PARK AVE (low 80's) 5 RMS Hi flr 2 BRs, 2 bths, LR/wbf, full DR and great large kitchen. Maint low \$700's. Price negotiable ALSO

PARK AVE (80's) 6 LARGE RMS 2BRs, 2 bths + mds rm/bth. Huge LR/wbf, formal DR, new windwd kit w/pantry. Lowest maint in NY. Maint under \$500 ALSO

80's E (5th AVE) SPECTACULAR Walk into spectac entr gallery w/marble & mirrors 20x40 LR w/custom blt-ins, spac DR, 4 BRs or 3 + Libr. 3 mod bths, excell eat-in kit; oversized servts rm & bth, huge closets. One-of-a-kind done by top architect. Absolutely mint cond. Reas asking price. Mt appx \$1400 CALL NANCY ELIAS, 754-0733

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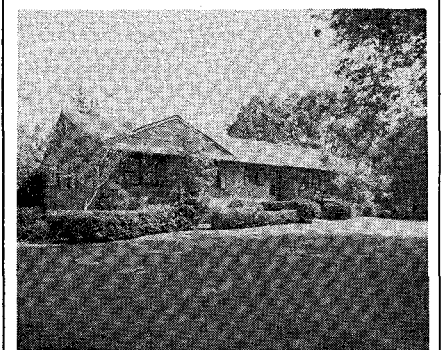
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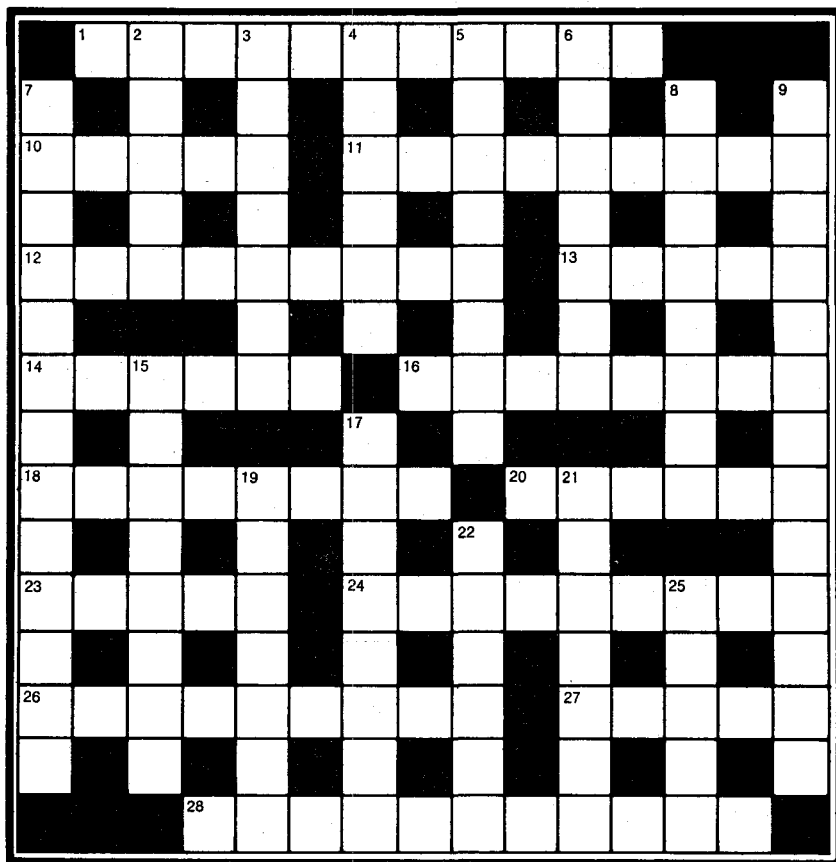
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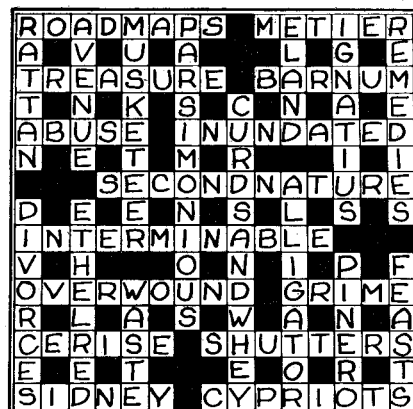
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WORLD'S MOST CHALLENGING CROSSWORD

FROM THE SUNDAY TIMES OF LONDON



Solution to last issue's puzzle:



Clues

ACROSS

- 1 Garage worker who confounds the radio quiz residents? (5-6)
- 10 Very hard to find in Wales. (5)
- 11 One example of flower power? (9)
- 12 It can easily be persuasive in a manner of speaking. (9)
- 13 Man takes a great deal from a slave. (5)
- 14 Old soldier and countryman? (6)
- 16 Match box may set a precedent for the future! (4-4)

- 18 Dislike a translation. (8)
- 20 Leaves supporter in subordinate division? (6)
- 23 Old poet really scores in America. (5)
- 24 It measures in feet, presumably. (9)
- 26 Past theatrical performances cause upsets. (9)
- 27 Kitchen compass? (5)
- 28 Flirt could be Ralph, er ... Enid, er ... anyone! (11)

DOWN

- 2 Foreign friend gets signal to proceed to another foreign

- friend. (5)
- 3 Seen jumping around wrecked hut, all of a bubble! (7)
- 4 Inclining to be like a violinist (6) ...
- 5 ... making Ted learn—but with horns? (8)
- 6 Someone talking about you—within listening distance? (7)
- 7 In a way, following the latest trend. (5, 1, 7)
- 8 Ball collapses in water or in impressive farm building. (4, 4)

- 9 The mounts to put your shirt on? (7-6)
- 15 Team race—kind of Devon specialty. (5, 3)
- 17 One of the soldiers of a body. (8)
- 19 Withdraw from the competition, having no handicap. (7)
- 21 Engineer gets the signal with compunction. (7)
- 22 Inventor with no pretensions at all if you look at it one way. (6)
- 25 Stretched for time? (5)

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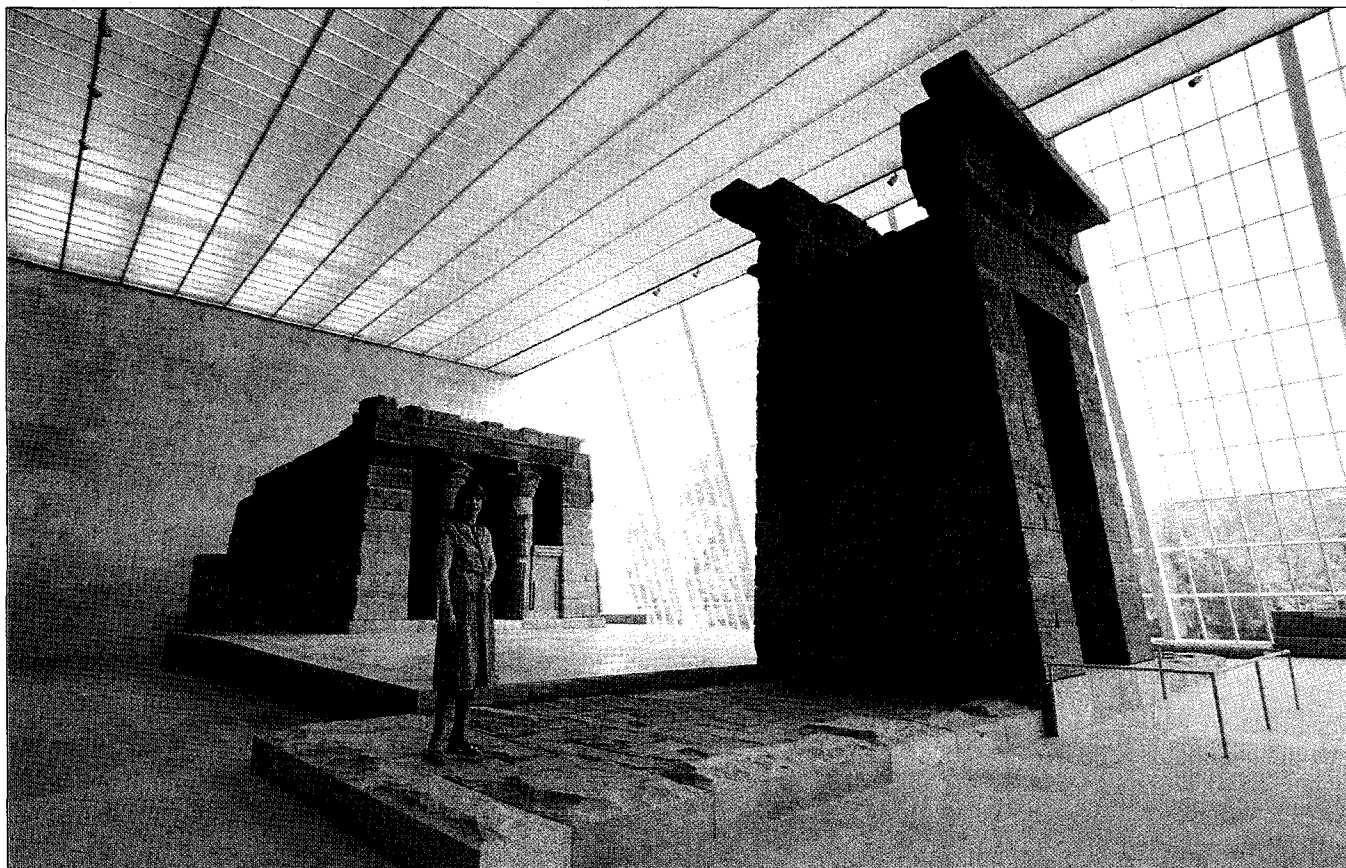
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Art/John Ashbery

GIFT FROM THE NILE

“...In situating the temple in an area vast enough to let it breathe, Roche and Dinkeloo have created an exciting new space...”



The splendor that was Dendur: The Temple of Dendur, reassembled in the Sackler wing of the Metropolitan Museum.

After surviving the hazards of time, the weather, vandalism, annual flooding, and a transatlantic voyage, the Egyptian **Temple of Dendur** has finally been reassembled and installed in its new home, the Sackler wing of the Metropolitan. And a marvelous thing to behold it is, too: not just the temple itself, a relatively small and modest one after all, but the setting as well, which is the work of Kevin Roche, John Dinkeloo, and Associates. In situating the temple in an area vast enough to let it breathe, with nothing to compete with its august lines save a slanting glass wall framing a rather neutral view of Central Park, Roche and Dinkeloo have endowed the city with an exciting and dramatic new space.

The saga of the temple began in the late fifties, at the time of a worldwide campaign organized by UNESCO to

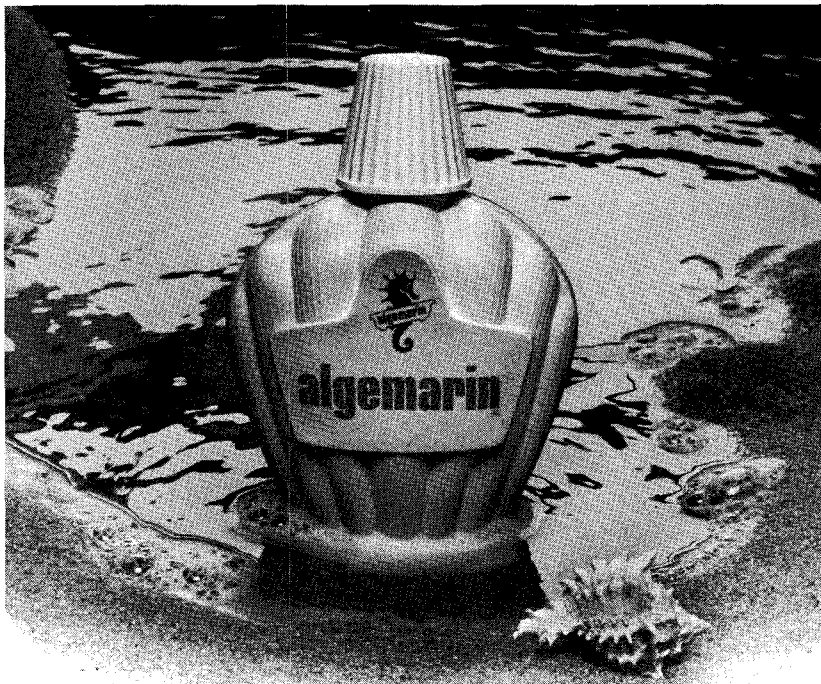
save the Nubian monuments (most notably the temples of Abu Simbel), which were about to be submerged forever under the surface of a 3,000-square-mile lake that would be created by the new Aswan High Dam. In recognition of its contribution of \$16-million in Egyptian credits, the Arab Republic of Egypt offered the temple to the United States. That was in 1965. After several years of what can only be described as hemming and hawing, the gift was accepted and awarded to the Met, which had promised an indoor installation protected from the elements.

The dismantled temple arrived in New York in August 1968 and now, after a decade (probably much longer than it took to construct the temple in the first century B.C.), it is again erect, reflected in a Nilotic pool—"the only

complete Egyptian temple in the western hemisphere."

Dendur was built to commemorate the deaths by drowning in the Nile of Pedesi and Pihor, two sons of Kuper, probably a local chieftain appointed by the Roman occupying forces to govern Nubia. This honor was in accordance with a tradition, mentioned by Herodotus, whereby victims of the Nile were deemed as "something more than human" and given a sacred burial at the spot where their bodies washed up. But the reasons for building the temple were political as well as religious, we are told: The Roman rulers wished to show the Blemmyes, the tribe to which Kuper and his sons belonged, to what extent their collaboration was valued.

Some of the vicissitudes that befell the temple are recorded in graffiti interspersed among the reliefs. One Cop-



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tic inscription from the sixth century records the consecration of the temple as a Christian church by "Presbyter Abraham." In the eighteenth and nineteenth centuries, occidental visitors arrived, and some left their names carved in the walls. One was Luther Bradish an ancestor of New York's graffiti artists, who passed through in 1821 and subsequently became president of the New-York Historical Society.

Dendur was described and sketched by the nineteenth-century novelist and traveler Amelia Edwards ("The whole thing is like an exquisite toy, so covered with sculptures, so smooth, so new-looking, so admirably built"). At that time and as recently as 1909 there were traces of the original polychrome paint of the interior; these were obliterated when the first Aswan dam was raised in 1933, causing the temple to be submerged for a period each year at the time of the annual floods.

The temple as it survives today is in two sections: a gateway ornamented with carved reliefs showing the pharaoh (the Emperor Augustus) presenting various offerings to the gods of the temple, including the two brothers. Beyond, a small court precedes the main body of the structure, which consists of three rooms: first the pronaos, which in larger temples would have been a vast columned chamber. This one is framed, however, by only two columns: their capitals in the form of papyrus umbels, the shafts imitating sheaves of papyrus stems. It is the most elaborately carved section of the temple. Particularly beautiful are two reliefs of the goddesses of Upper and Lower Egypt as twining cobras framing the door in the south façade; above is the sun disc symbolizing the god Horus and above this the traditional winged scarab rolling the sun between its forelegs.

Beyond the pronaos is a mostly undecorated antechamber leading to the sanctuary, also undecorated except for a stela with a relief of the two brothers offering to Osiris and Isis, the chief deities to whom the temple is dedicated. Considering the extreme friability of the sandstone, the reliefs are remarkably fresh and well preserved.

Discreet attempts to suggest the stone platform on which the temple was erected and the Nile just below it (this in the form of the reflecting pool) have been made. Above all, the vast space of the new wing (which also houses an underground garage, the new Sackler Gallery for Egyptian Art, and a new Center for Far Eastern Studies), with its glass-and-steel-curtain wall slanting inward, is an ingenious approximation of the surrounding emptiness which must have been an important element

in the experience of this tiny, intimate, oddly touching memorial that has so miraculously survived the encroachments of time and progress.

The Witkin Gallery is showing photographs by **Russell Lee**, who is known particularly for his documentary work in rural America in the thirties, when he was employed by the Farm Security Administration along with other distinguished photographers such as Dorothea Lange and Walker Evans.

Lee recorded the appalling living conditions of southern sharecroppers and miners in Appalachia with a combined objectivity and sympathy that makes his photographs something much more than effective social documents. The eloquent ugliness of these Americans and their surroundings brought out an almost Chekhovian strain in him, as in *FSA Clients at Home, Texas, 1939*, one of his best-known works.

A middle-aged farmer and his wife are seated on either side of a console radio; the rigid composition suggests a triptych with the radio as the central panel. He is reading; she is sewing; each seems imbued with a curious blend of pride and shame as they resolutely avoid the eye of the camera. Their situation seems both tragic and very funny.

Even amid really desperate poverty one senses the subjects' awareness of themselves as humans with only one foot in their squalid environment. A young black boy lying on a decrepit mattress in New Madrid County, Missouri, in 1938 seems only dimly aware of his surroundings, caught in a moment of dream which will probably always be just a dream, but a dream anyway. (41 East 57th Street; to October 14.)

The Schoelkopf Gallery has a very lovely show of drawings, and two sculptures apiece, by two European sculptors who settled in America: **Gaston Lachaise** and **Elie Nadelman**. The drawings of both are, for me, more successful than the rather self-conscious sculpture that grew out of them.

Nadelman's dainty, precise Art Deco sensibility is spontaneous in these sketches, most notably in a reclining figure that is a loose assemblage of shallow arcs. Lachaise's preoccupation with enormous female buttocks and breasts (one drawing here shows a seated nude with breasts hanging down almost to her ankles) perhaps verges on the pathological; at the same time it comes across as breezy and affirmative, with none of the creepiness of, say, a Beardsley. (825 Madison Avenue, at 69th Street; to October 14.)

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 331

BY MARY ANN MADDEN

MAHOUT GIBSON—legendary Cowboy-and-Indian silent-film actor who, with the faithful Dumbo, starred in *Back In the Howdah Again*.

HOMER AND DEATHROW—Country-and-Western musicians now serving twenty to life.

AL "SCARSDALE" CAPONE—Occupation: Inventor of the Scar-face Diet. Favorite Holiday: February 14. Hobby: Commutation. Last Book Read: *The Volstead Act*.

SICILY TYSON—award-winning star of *The Story of Signorina Gianna Pittman*.

Above, further fractured names. Competitors are invited to supply a brief definition for one mangled but familiar name.

Results of Competition 328, in which you were asked for an extract from a journal using one-syllable words so as not to tax the reader.

Report: If u cn rd ths rpt u cn get mo pa nd no wht snl ntry ws rpeatd mst often. Also popular: rewrites of classics in words of one, uh, foot, as in, "I came, I saw, I won, I split." Recipes. Dick and Jane. Want ads. Varietyese. Grooming tips. Health aids. Book reviews. Dow Jones figures. Sports coverage. Film, theater, TV reviews favoring *Grease*, *Star Wars*, and *Death Trap*. Alas, some of you confused short words with words of one syllable. So easy to do. And so becoming for fall. As which of us is not?

First Prizes of two-year subscriptions to "New York" to:

"Old folks pull down the shade on life," groans Ann Bates, who was born on the eve of war (which war she won't say) and can be seen all this week at the Tap Room, where she sings, plays the snare drums, and proves once and for all that age is just a state of mind. "Me? I like to let the light shine in. You're as young as you feel."

Yes, Ann Bates. Yes.

Larry Laiken, Bayside, N.Y.

Our heads of state have at times shown sharp, terse wit. There was Dick, who cracked: "I am not a crook." Got great laughs. The man now in the White House once quipped: "I will not lie to you." Rolled them in the aisles. Old George, first chief, joked to his dad: "Yes, I chopped down the tree." Caused much mirth. With men with so much sense of fun, how can we go wrong?

Eleanor Paul, Brooklyn

Jane Fromp, our Miss May, is no plain Jane. Says Jane of these shots: "I don't think there is a thing wrong with a girl who wants to pose with no clothes on." Jane's right, as you can see. This six-foot dream will go to Penn State this fall to learn to act. Jane has her heart set on life as a film star. We know we'd like to see more of her!

Douglas Braverman, East Meadow, N.Y.

Runner-up Prizes of one-year subscriptions to "New York" to:

The small girl who stood at my door on that fall day was dressed as a witch, and had a brown bag of "loot" in her hand. "Trick or treat!" she piped, as I smiled down at her. "What trick have you in mind," I asked, "if you get no treat?" That stumped her, but not for long. "Well," she said, "I can throw this bag up in the air and catch it!" (Billie Jean)

Msgr. A. V. McLees, St. Albans, N.Y.

Was that the face that she knew from the past? Of course it was. She saw the strange gray eyes, and, oh yes, the faint scar on his cheek. Her heart stood still, and, she knew at long last, the day had come as she knew it must. Should she turn and run? Where could she hide from what fate had in store for her? (From *Love's Dark Dream*, by Beth Sloane.)

Elizabeth G. Ogden, Columbus, Ohio

also prizes to: Valerie Di Maria, Paramus, N.J.;

Holly S. Kennedy, Yardley, Pa.

TESS TELLS: You-know-who vowed to his boss: "No more drugs or drag ball scenes." We shall see. Kiss kiss.

Jay McDonnell, NYC

And Honorable Mention to:

On the way back, we stopped at a stand in the park, and as the sun went down we had some franks, washed down with Coke. "What's in these things?" she asked with her wry smile. "You don't want to know, take it from me. Wurst is the worst." She laughed, and we kissed by the pond, and an old man grinned as he threw bread to the ducks. (Coke Adds Love)

Bernie Horowitz, Rochester, N.Y.

LORD STARS AS GOD, by Rex Reed. Jack Lord, who for years was seen on TV in cops-and-crooks plots that were not fit for a bright child of eight, stars in the new Mel Brooks film, *Thank You, Please Call Again*, in the role of God. In the film with Lord are John Wayne as a monk named Sean; and Lee Grant as Ruth, Wayne's niece; and George Burns, who plays Claude, the maid . . .

Mark Wolfson, Spring Valley, N.Y.

. . . Spark up your life: Swim, play, dance, and laugh, or just tan (all over). Do it at Club Med.

Myriam Koppel, Marina Del Rey, Calif.

I think that all of us have a good book in us. But I guess you have heard that said more than once. . .

W. H. Mock, San Francisco, Calif.

When our Man in the Street asked the group's head man, John White, why the march was held at the site of the new shops, he said, "If the funds which went to build these new stores had gone to help the poor in this town, less would have been spent, and it could have helped those who are most in need. . ."

Dee Walker, Trenton, N.J.

The boy who was raised by wolves—the one found last year—has not yet learned to speak. This is so like the new case we found last week. A girl, raised in a home where all she read was news, can write short words with ease, and long ones not at all. . .

Kim Fuller, Miami, Fla.

Ray's wife dreams of life with her longtime love, Tom, yet dreads it will break Ma's heart if she leaves Ray and her (but not his!) child. What to do? But, as she frets, an old girl friend wants Ray for her own. Will she give back Al's ring bought from the Doc's son's hot loot? And if Doc find out will he turn in his own son to the cops? (*Love of Life*)

Gabrielle Upton, Los Angeles, Calif.

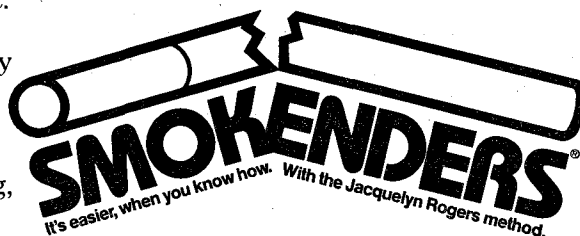
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LOCATION	FREE SESSIONS (come to any one)	SEMINAR STARTS
MANHATTAN		
Barbizon Plaza Hotel 106 Central Park South (Corner 6th Ave.)	Monday Oct. 16 or 23 7:30 pm	Monday Oct. 30 7:30 pm
Biltmore Hotel 43rd St. & Madison Ave.	Wednesday Oct. 18 or 25 6:00 pm	Wednesday Nov. 1 6:00 pm
Gramercy Park Hotel Lexington Ave. & 21st St.	Thursday Oct. 19 or 26 7:30 pm	Thursday Nov. 2 7:30 pm
Hotel Barbizon 140 East 63rd Street (Corner Lexington Ave.)	Monday Oct. 16 or 23 12:30 pm	Monday Oct. 30 12:30 pm
Hotel Olcott 27 West 72nd Street	Wednesday Oct. 18 or 25 7:30 pm	Wednesday Nov. 1 7:30 pm
Temple Shaaray Tella 79th Street & 2nd Avenue	Tuesday Oct. 17 or 24 7:30 pm	Tuesday Oct. 31 7:30 pm
BRONX		
Moshulu Parkway Nathan Strauss Jewish Ctr. 3512 DeKalb Ave.	Monday Oct. 16 or 23 8:00 pm	Monday Oct. 30 7:30 pm
Pelham Parkway Bronx House 990 Pelham Pkwy. So. Between Hone & Bogart	Wednesday Oct. 18 or 25 8:00 pm	Wednesday Nov. 1 7:30 pm
QUEENS		
Bayside Adria Motor Inn 220-33 Northern Blvd. 1 Blk. W. of Cross Island Pkwy.	Monday Oct. 16 or 23 8:00 pm	Monday Oct. 30 8:00 pm
Forest Hills Forest Hills Jewish Ctr. 106-06 Queens Blvd. Near 69th Road	Thursday Oct. 19 or 26 8:00 pm	Thursday Nov. 2 8:00 pm
Howard Beach Rockwood Park Jewish Ctr. 156-45 84th St. Belt Pkwy., Exit 17 S.	Wednesday Oct. 18 or 25 8:00 pm	Wednesday Nov. 1 8:00 pm
Jackson Heights Physician's Hospital 34-01 73rd Street Entrance on 34th Avenue	Monday Oct. 16 or 23 8:00 pm	Monday Oct. 30 8:00 pm
BROOKLYN		
Bay Ridge Xaverian High School 7100 Shore Road Near Bay Ridge Avenue	Tuesday Oct. 17 or 24 8:00 pm	Tuesday Oct. 31 8:00 pm
Flatbush Kings Plaza Shopping Ctr. Flatbush Ave. Entrance Comm. Rm. off Parking Area	Saturday Oct. 21 or 28 10:00 am	Saturday Nov. 4 10:00 am
Kings Highway Avenue R Temple 1609 Avenue R East 2 Bkls. S. of Kings Hwy.	Thursday Oct. 19 or 26 8:00 pm	Thursday Nov. 2 8:00 pm
Mill Basin Flatbush Park Jewish Ctr. 6363 Avenue U (Entrance on E. 63rd St.) Approx. 1/2 mile East of Kings Plaza	Wednesday Oct. 18 or 25 8:00 pm	Wednesday Nov. 1 8:00 pm
Park Slope Temple Beth Elohim 8th Ave. at Garfield Pl.	Thursday Oct. 19 or 26 8:00 pm	Thursday Nov. 2 8:00 pm
STATEN ISLAND		
Staten Island Buckingham Club 15 Richmond Ave.	Tuesday Oct. 17 or 24 8:00 pm	Tuesday Oct. 31 7:30 pm

LOCATION	FREE SESSIONS (come to any one)	SEMINAR STARTS
LONG ISLAND		
Babylon Congregation Beth Shalom 441 Deer Park Ave. Approx. 1 Blk. N. of LIRR	Tuesday Oct. 17 or 24 8:00 pm	Tuesday Oct. 31 8:00 pm
Franklin Square/Garden City West Nassau YMCA 34 Monroe Street 1 Blk. N. of Hempstead Tpk.	Wednesday Oct. 18 or 25 8:00 pm	Wednesday Nov. 1 8:00 pm
Huntington Huntington YMCA 60 Main Street Rt. 25A and Park Avenue	Thursday Oct. 19 or 26 8:00 pm	Thursday Nov. 2 8:00 pm
Manhasset/Port Washington Congregational Church of Manhasset, 1845 Northern Blvd. (Rt. 25A) West of Searingtown Rd.	Tuesday Oct. 17 or 24 8:00 pm	Tuesday Oct. 31 8:00 pm
Medford The Inn at Medford Exit 64, I.I.E. at Rt. 112	Thursday Oct. 19 or 26 8:00 pm	Thursday Nov. 2 8:00 pm
Merrick/Beilmore Temple Beth Am Kirkwood & Merrick Ave. Bet. Sunrise Hwy. & Merrick Rd.	Thursday Oct. 19 or 26 8:00 pm	Thursday Nov. 2 8:00 pm
Riverhead Holiday Inn Rt. 25—Exit 72, I.I.E.	Wednesday Oct. 18 or 25 8:00 pm	Wednesday Nov. 1 8:00 pm
Smithtown/Hauppauge Smithtown YMCA Edgewood Avenue Near Nissequogue Jr. H.S.	Wednesday Oct. 18 or 25 8:00 pm	Wednesday Nov. 1 8:00 pm
Syosset/Plainview Midway Jewish Ctr. 330 S. Oyster Bay Rd. S. of Northern State Pkwy.	Thursday Oct. 19 or 26 8:00 pm	Thursday Nov. 2 8:00 pm
Westbury/East Meadow Holiday Inn 369 Old Country Road E. of Meadowbrook Pkwy.	Saturday Oct. 21 or 28 10:00 am	Saturday Nov. 4 10:00 am
Woodmere/Hewlett Woodmere Academy 336 Woodmere Blvd. Off West Broadway	Thursday Oct. 19 or 26 8:00 pm	Thursday Nov. 2 8:00 pm
WESTCHESTER/PUTNAM COUNTIES		
Carmel Knights of Columbus Rt. 52 & Fair St.	Tuesday Oct. 17 or 24 8:00 pm	Tuesday Oct. 31 8:00 pm
Elmsford Bill Rieber's Tail of the Fox 25 Valley Avenue (Elmsford exit on Saw Mill River Pkwy.)	Wednesday Oct. 18 or 25 8:00 pm	Wednesday Nov. 1 7:30 pm
Harrison Land & Sea Restaurant 307 Halstead Ave. Free Parking at Harrison RR Sta.	Monday Oct. 16 or 23 8:00 pm	Monday Oct. 30 7:30 pm
Mt. Kisco Mt. Kisco Holiday Inn Saw Mill River Pkwy. & Kisco Avenue	Thursday Oct. 19 or 26 8:00 pm	Thursday Nov. 2 7:30 pm
Scarsdale Scarsdale Woman's Club 37 Drake Road (Opp. Town Hall on Rt. 22)	Tuesday Oct. 17 or 24 8:00 pm	Tuesday Oct. 31 7:30 pm
Yonkers Red Coach Grill Cross County Shop. Ctr.	Monday Oct. 16 or 23 8:00 pm	Monday Oct. 30 7:30 pm
ROCKLAND COUNTY, N.Y.		
New City United Methodist Church 76 Congers Rd. (2/10 mile east of Rt. 304)	Wednesday Oct. 18 or 25 8:00 pm	Wednesday Nov. 1 7:30 pm

LOCATION	FREE SESSIONS (come to any one)	SEMINAR STARTS
NEW JERSEY		
Clark Howard Johnson's Mtr. Ldg. GSP Exit 135 at Central Ave.	Wednesday Oct. 18 or 25 8:00 pm	Wednesday Nov. 1 7:30 pm
Eatonville Holiday Inn Monmouth Pkwy. & B'way Rt. #36 E. (1 mile from circle)	Tuesday Oct. 17 or 24 8:00 pm	Tuesday Oct. 31 7:30 pm
Highland Park Highland Pk. Conservative Temple, 201 S. Third Ave.— corner Benner St. (2 blocks from Raritan Ave.)	Thursday Oct. 19 or 26 8:00 pm	Thursday Nov. 2 7:30 pm
Fort Lee Fort Lee Jewish Center 1449 Anderson Ave. (1 block north of ShopRite)	Wednesday Oct. 18 or 25 8:00 pm	Wednesday Nov. 1 7:30 pm
Paramus Paramus Pk. Mall-Rt. #17 (2 miles N. of Rt. #4) Comm. Rm.—2nd fl., next to Nathan's	Thursday Oct. 19 or 26 8:00 pm	Thursday Nov. 2 7:30 pm
Parsippany Hearthstone Inn U.S. #46 Eastbound & Rt. #202	Wednesday Oct. 18 or 25 8:00 pm	Wednesday Nov. 1 7:30 pm
Summit Suburban Hotel 570 Springfield Ave.	Monday Oct. 16 or 23 8:00 pm	Monday Oct. 30 7:30 pm
Tenafly Clinton Inn Dean Dr. & Clinton Ave.	Monday Oct. 16 or 23 8:00 pm	Monday Oct. 30 7:30 pm
Warren Watchung Hills H.S. Adult School Stirling Rd.—just north of I-78 Room N 107	Tuesday Oct. 17 or 24 8:00 pm	Tuesday Oct. 31 7:30 pm
West Orange Essex Bridge Center Essex Green Plaza Prospect St. in rear— next to Gruber's	Wednesday Oct. 18 or 25 8:00 pm	Wednesday Nov. 1 7:30 pm
CONNECTICUT		
Danbury Danbury Holiday Inn 80 Newtown Road at exit 8 on I-84	Thursday Oct. 19 or 26 8:00 pm	Thursday Nov. 2 8:00 pm
Darien Y.M.C.A. 2420 Post Road	Monday Oct. 16 or 23 8:00 pm	Monday Oct. 30 8:00 pm
Manchester 2nd Congregational Ch. 385 North Main St.	Tuesday Oct. 17 or 24 7:30 pm	Tuesday Oct. 31 7:30 pm
Meriden Holiday Inn East Main St. Exit	Wednesday Oct. 18 or 25 7:30 pm	Wednesday Nov. 1 7:30 pm
Millford Howard Johnson's Exit 39 off Conn. Tpke.	Thursday Oct. 19 or 26 7:30 pm	Thursday Nov. 2 7:30 pm
New Canaan First Presbyterian Church of New Canaan 178 Oenoke Ave. (Across from Roger Sherman Inn)	Wednesday Oct. 18 or 25 8:00 pm	Wednesday Nov. 1 8:00 pm
Rocky Hill Howard Johnson's Mtr. Ldg. 1499 Silas Deane Hwy.	Monday Oct. 16 or 23 7:30 pm	Monday Oct. 30 7:30 pm
West Hartford YWCA 27 North Main St.	Monday Oct. 16 or 23 7:30 pm	Monday Oct. 30 7:30 pm
Westport Westport New Englander 1595 Post Road East	Tuesday Oct. 17 or 24 8:00 pm	Tuesday Oct. 31 8:00 pm

11 E. 44th ST., NEW YORK, N.Y.

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share home with young girl who thinks, acts, and shoots straight. Write WRIGHT, Box 1, Bar Mills. Send Pic.

Richard P. Monley, Birmingham, Mich.

Miss Welch said, "I get so mad at men who think of me as a sex star that can't speak words with more than one part. Why, just a week ago I was stumped for a word which meant a word with more than one part. I thought and thought, when all at once it struck me that it did not make much sense to care so much how I speak. So I don't."

Len Elliott, Auburn, Wash.

To be or not to be? That is what we now ask. Is one more proud to put up with the slings and darts of bad luck, or . . . (The Bard Made Brief)

Tom Lester, West Los Angeles, Calif.

sp. mention: Evelyn Thompson, Upper Montclair, N.J.

. . . the rats that eat their ham on rye get sick, but rats that like whole wheat or white bread with ham are fine. D. John Velt of Tufts, who fed the rats in the school lab each day at noon, says he now knows why. . . .

Dita Greene, Sayville, N.Y.

The Greeks had a word for it—for joy, that is. Each time a man's acts were good, the gods were pleased. So they praised him. Thus he, in turn, could feel their great love. The love soon flowed through and from him to those who were near. This love gave them joy. So the Greek word for joy was like that for love. You can read all of it in next month's Sex.

James Fechheimer, Glen Head, N.Y.

Dear Ann: My son, Ralph, a high school grad who once wore tight jeans, a torn T-shirt, and drank beer, now drinks French wine, and each night dons high heels and one of the Saks gowns he bought and stays out till 2 A.M. What am I to do? Ma.

Dear Ma: Be glad he can drink and dress well.

Marilyn Crystal, Scarsdale, N.Y.

similarly: Gregory Greenberg, NYC;

Patsy S. Felmet, Wintersville, Ohio;

Marion K. MacInnes, Memphis, Tenn.

For skin as soft as a peach, here's what to do. First, wash your face—get it good and clean. Then, beat one egg white with the juice of one lime. Daub it on your face (but not near your eyes). The lime juice shrinks your pores, and the egg white is good for your skin tone. Wait a short time—not too long—then rinse it off (don't use soap). Don't you look great?

Monica Gale Shostack,

Kendall Park, N.J.

sp. mention: Karen Anspach, NYC;

Joan R. Tron, Washington, D.C.

They had a great new stove at the Farm and Home Show. It burns wet wood just like dry. (If you can get it lit.) It caused a big stir with cooks who claim it bakes the best corn bread. A flat flue (pat.

pend.) takes hot air back to the fire box where it burns ash, too. No waste. Comes in two styles. Write: Home on the Range, Care this paper.

Murray Hudson, Dyersburg, Tenn.

sp. mention: Sue Wallach,

Roslyn Heights, N.Y.

Here's a good stew that your group will like. It will warm them up on a cold day. Take some beef cubes and brown them in a large pot. Add two cups broth and cook on low heat for a short time. Add some leeks, green beans, salt, spice (to taste), and a cup of fresh corn. Cook till meat is soft (test with fork). Serve with hot rice and rye bread.

Anne Bernstein, NYC

similarly: E. Sternheimer, NYC;

Tedd Ellner, Richland, Wash.

Fall's here. Hoarse barks of "hut! hut!" and thuds of pad on pad will be heard from Maine to Guam, as pro grid teams scrunch down and tough it out. Our pick for this year's champs: the New York Jets. Why, you ask? . . .

Albert G. Miller, NYC

Are the Yanks set to make a run at the Sox? The team is in top form these last few weeks. Once-dead bats and once-lame arms have come to life. Most of all, there is an air of peace both on and off the field. As Paul Blair put it, "We can do it if we all aim at the same goal and play our best." These next few weeks will tell.

Miles Klein, E. Brunswick, N.J.

sp. mention: R. T. Yarashus,

State College, Pa.;

Stan Karp, NYC; Edward Cheney, NYC;

Anthony Gray, Closter, N.J.;

Robert Goldman, New Rochelle, N.Y.

Rush me your new hot-off-the press book. *Big Words Are Fun.*

similarly: Jared Weinberger,

Morristown, N.J.

Kenneth J. McCaffrey, Chappaqua, N.Y.

Once there was this man of means (he was so rich, he paid cash) who said to his dull son, who had a hot date that night, "Would you like to take the Rolls, son?" To which the boy said, "No thanks, Dad. I just ate." (*Laughs In Our Lives*)

Paul Zurkuhlen, Alexandria, Va.

. . . and if you think you can write as good as me, send me some things you wrote. There just might be a job for you at the new New York News.

Robyn Cozewith, Bayonne, N.J.

sp. mention: Janet Robinson,

Sacramento, Calif.;

I. J. Klamen, St. Louis, Mo.

Contest Rules: One entry should be sent to Competition Number 331, *New York Magazine*, 755 Second Avenue, New York, N.Y. 10017. It must be received by October 13. Editor's decisions are final and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the issue of November 6. Out-of-town postmarks are given three days' grace. **Postcards only.**



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THE DESERT ISLES OF NEW YORK

"... Hart Island has been a yellow-fever quarantine center, a missile base, and a hiding place for counterfeit money ..."

Many of the islands dotting the waters of New York call up definite associations, whether of gloom (Riker's), patriotism (Liberty), or hope (Ellis). But our rivers also contain a number of lonely islands, formerly military posts and places of exile, now given over to the birds and the wind.

1. **Hart Island**, lying east of City Island in the northeast corner of the Bronx, held quarantined yellow-fever victims in the nineteenth century and later served as the location of a workhouse for paupers. At the outbreak of World War II, it housed German nationals who surrendered while aboard ships in New York Harbor; a Nike missile base was erected there during the 1950s. Phoenix House took over part of Hart Island in 1967 and ran a drug-rehabilitation program on it for nine years. The north end of the island has been used since 1869 as a potter's field, and city officials have interred more than 600,000 corpses there. Two years ago a member of a ring of counterfeiters led federal agents and city police to \$100,000 in phony bills buried on the south end.

2. **North Brother's Island**, near the Hunt's Point section of the Bronx, also had a quarantine hospital. Its patients included none other than Mary Marlin, better known as Typhoid Mary. After World War II, veterans were housed there, and in 1964 their quarters were turned into a narcotics-addiction center, which now lies abandoned, its plumbing and other fixtures vandalized.

3. **South Brother's Island**, next to North Brother's, is the closest thing the city has to

a virgin island. Its tangled vines are practically impenetrable, although from time to time they have hidden some escaped prisoners from the penitentiary on Riker's Island. But convicts making their way to either North Brother's or South Brother's find it difficult to negotiate the swift current leading into the turbulent Hell Gate and so are generally apprehended by the Harbor Police.

4. **Mill Rock Island** was originally two small islands sticking up from Hell Gate Reef. An Englishman named Hallet bought Greater Mill Island and Little Mill Island, as they were then called, from the Indians in 1664. During the War of 1812, a blockhouse with two muzzle-loading cannons, one pointing upstream, the other downstream, was built in this strategic East River location. In 1850, one John Clark claimed squatter's rights and lived on Greater Mill Island for ten years, selling refresh-

ments to the crews of passing craft. The two islands subsequently came under the jurisdiction of the Army Corps of Engineers, who blasted Little Mill Island out of existence in the 1920s on the ground that it was a navigational hazard. The corps continued to use Mill Rock as a harbor and work-and-storage base until 1939.

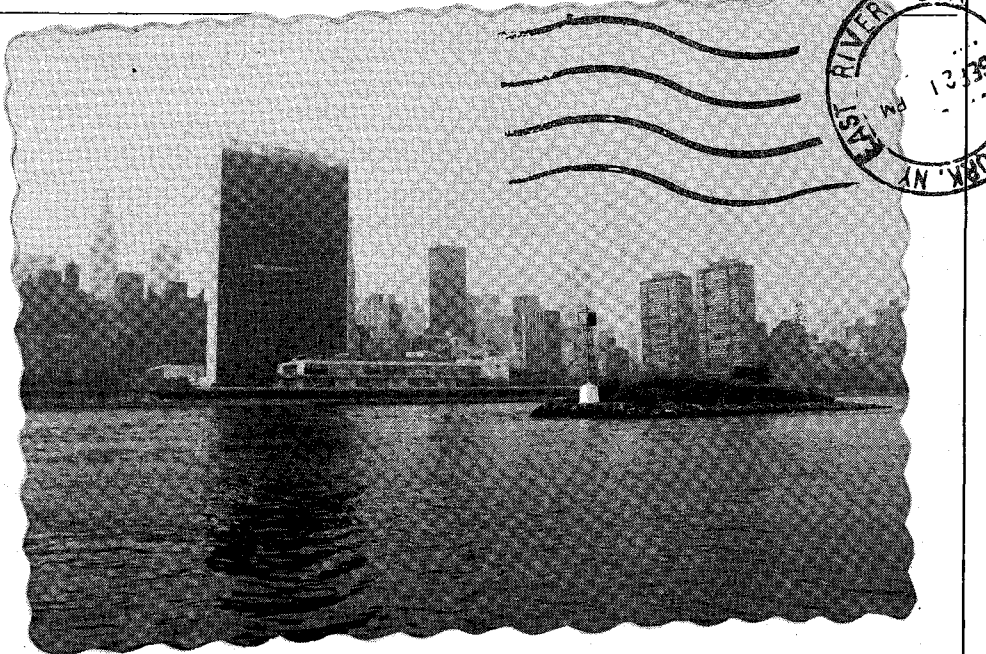
5. **U Thant Island**, opposite the United Nations, is a man-made island, built of rock blasted from the BMT excavation. Its time capsule containing prayers and biographical material commemorating the former secretary-general of the United Nations is all but obscured by a lush stand of ailanthus.

6. **Hoffman and Swinburne** are small artificial islands built in the 1880s on a sandbar in the Lower Bay off the eastern flank of Staten Island. They served as quarantine stations for arriving immigrants before that function was relocated to Ellis

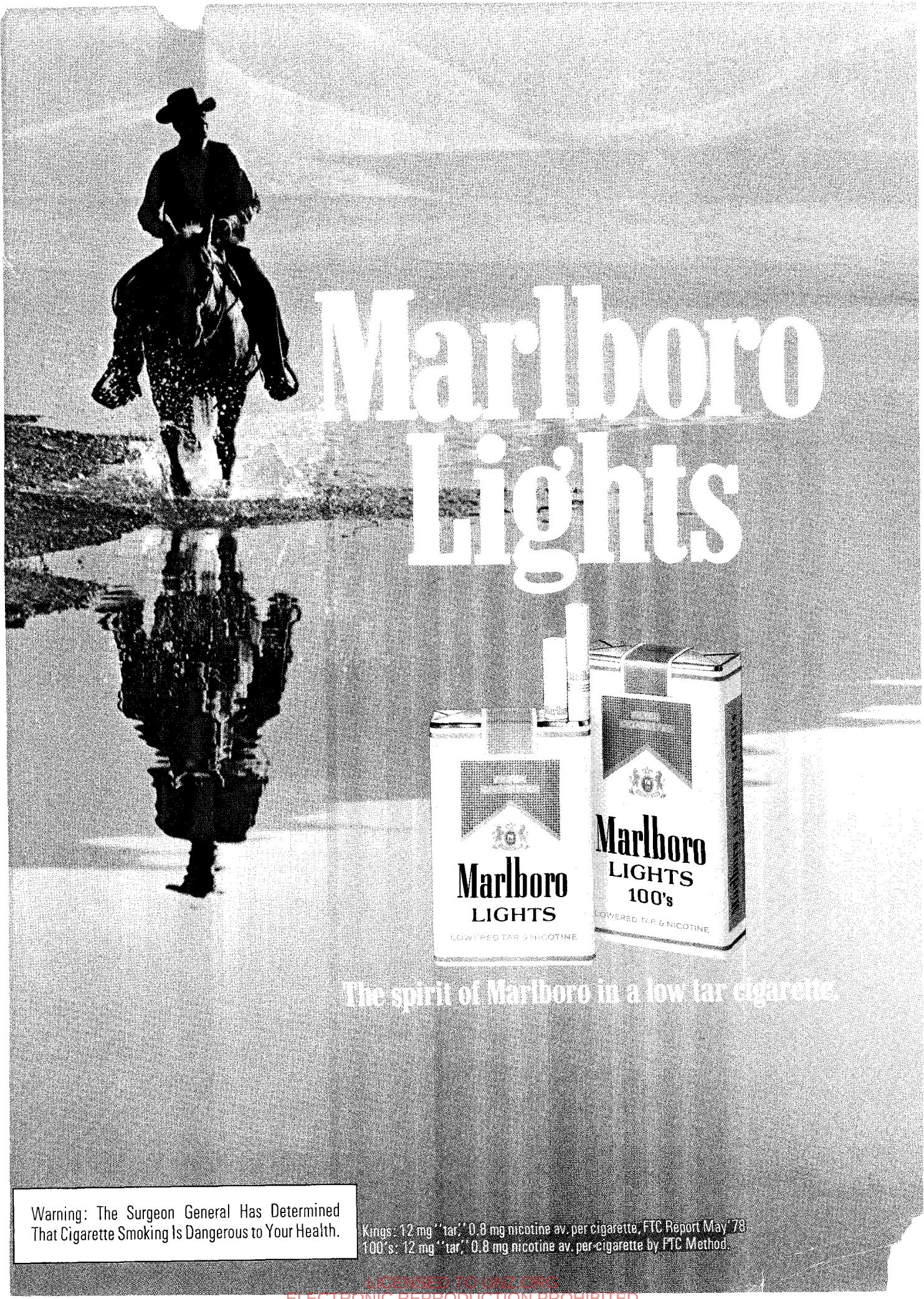
Island. Abandoned until World War II, Hoffman was rehabilitated as a merchant-marine academy. After the war, the pair of islands was purchased for \$10,000 by Bernard Baruch, who donated them to the city. Gulls foraging on the garbage at the Great Kills dump on Staten Island congregate on them in the winter, littering the islands with thousands of bones, and kestrels prey on the horde of grasshoppers that inhabits the fields of weeds and sunflowers.

7. **Shooters Island** in Kill Van Kull, today a dump for derelict scows and barges, was a busy shipyard during World War I. A female recluse lived there in an abandoned barge cabin for a time, but now the island is a haven only for birds.

8. **Pral's Island**, in the Arthur Kill, has little of interest about it except for its use as a storage base for surplus tankers during World War II.



Where only man is vile: A view of U Thant Island, opposite the U.N.



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What do you do when you're wandering along the Piazza del Popolo and you see this great looking woman you think you know from someplace?

You say, "Don't I know you from someplace?"

I did. She turned out to be a great cinema actress I'd admired for years. And very friendly.



"Sambuca Romana?" she asked.

I smiled. (What was she saying?)

The waiter brought this spectacular liqueur. A very promising beginning.

Not a bad middle either, until her husband appeared two Sambuca Romanas later. In textiles, very rich.

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